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Contemporary and Competing Vistas: Public Perceptions of Wearmouth and Jarrow

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Contemporary and Competing Vistas

Public Perceptions of Wearmouth and Jarrow

Volume 2.

Appendices

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Student Number: 000471901

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Appendix 1

8. Project Plans

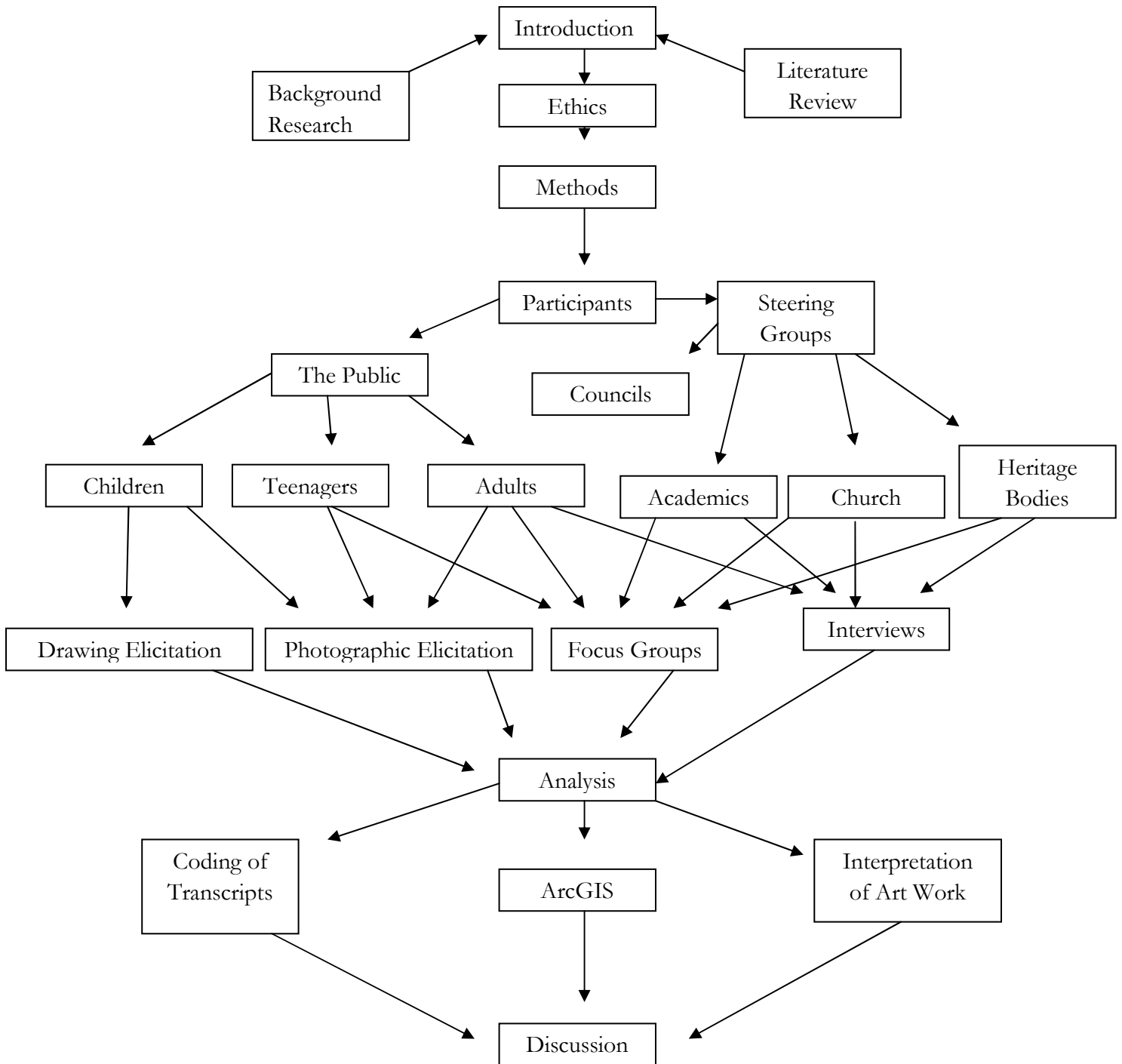


Figure 8.1. Chart which illustrates the stages of the project

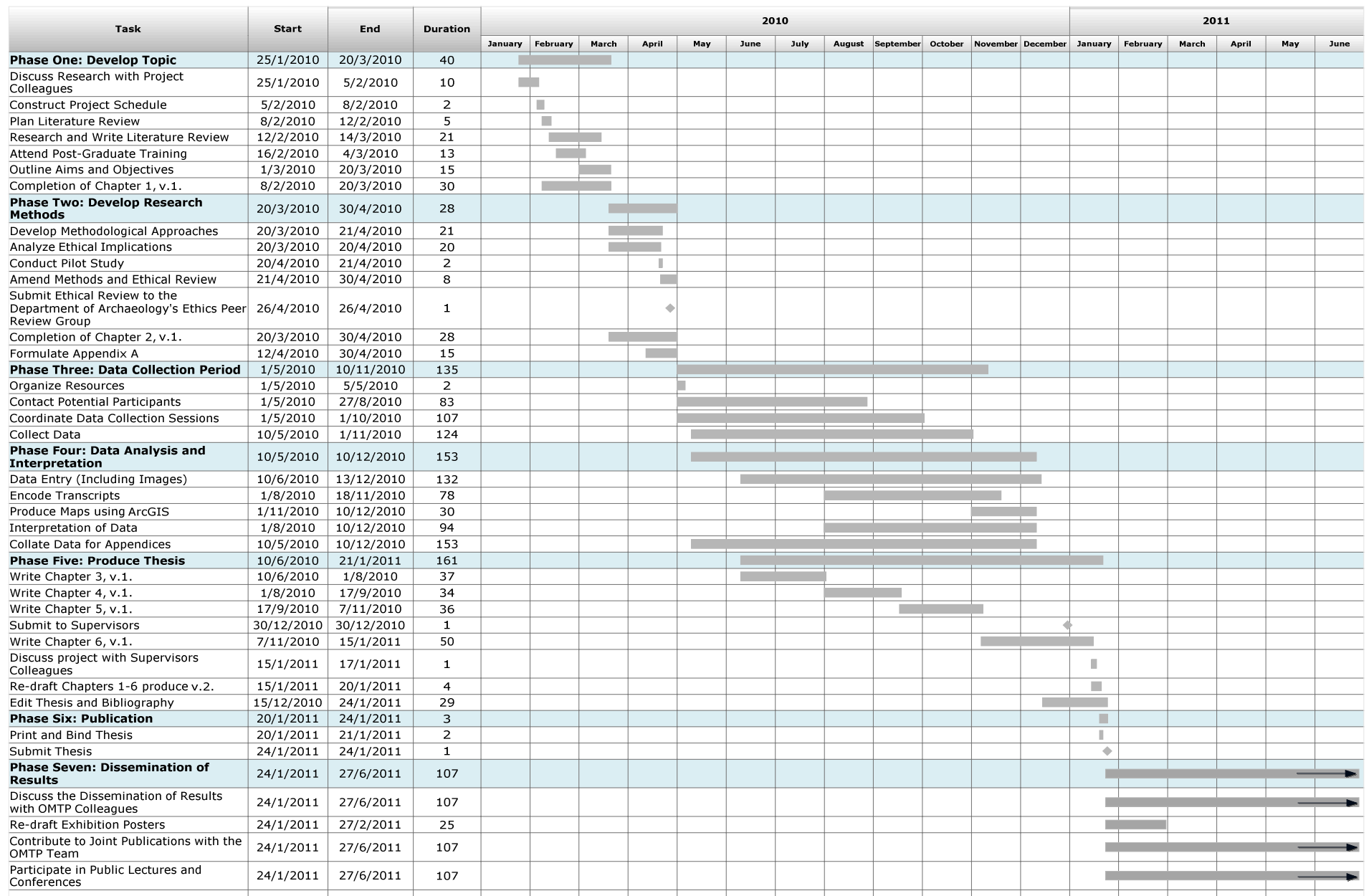


Figure 8.2. Project Schedule (Gantt Chart)

Appendix 2

9. Ethics

9.1. Copy of the Ethics and Data Protection Monitoring Form

Department of Archaeology:

Ethics and Data Protection Monitoring Form

Learning, teaching, research and other projects that involve human participants and/or raise other ethical issues are subject to the standards set out in the Department's Ethical Policy (<http://www.dur.ac.uk/archaeology/research/ethics/>) and the appropriate Code of Practice listed in that Policy. The Ethics Peer Review Group within the Department of Archaeology will assess research projects proposed by staff and students against the discipline's guidelines, as indicated in the Department's Ethical Policy. It is a requirement that, prior to the commencement of all projects, this form must be completed and submitted to the Department's Ethics Peer Review Group (Dr Becky Gowland). The form is downloadable from Staff and Student DUO sites. The Group will be responsible for issuing certification that the project meets acceptable ethical standards and will, if necessary, require changes to the materials, methods or reporting strategy.

APART FROM COMPLETING THIS FORM, PLEASE ATTACH TO THE FORM A STATEMENT OF THE *MATERIALS* YOU WILL BE ACCESSING FOR YOUR RESEARCH, AND THE *METHODS* YOU WILL BE USING

SEE (<http://www.dur.ac.uk/archaeology/research/ethics/>) FOR GUIDANCE ON WHAT MIGHT BE OF RELEVANCE

Name: Sophie Laidler

Title of project: Contemporary and Competing Vistas: Public Perceptions of Jarrow and Wearmouth

Questionnaire

		YES	NO	
1.	Does your project involve living human participants?	Yes		IF NOT, GO TO QUESTION 10
2.	Does your project involve only the analysis of large, secondary and anonymised datasets?		NO	IF YES, GO TO QUESTION 10
3a	Will you give your informants a written summary of your project and the uses of any data that you might	Yes		If NO, please provide further details and go to 3b

	generate?			
3b	Will you give your informants a verbal summary of your project and the uses of any data that you might generate?	Yes		If NO, please provide further details
4.	Does your work involve contemporary covert surveillance (for example, participant observation)?	Yes		If YES, please provide further details. See attached sheet
5a	Will your information <i>automatically</i> be anonymised in your work?	Yes		If NO, please provide further details and go to 5b
5b	IF NO Will you explicitly give <i>all</i> your informants the right to remain anonymous?			If NO, why not?
6.	Will monitoring devices be used openly and only with the permission of informants?	Yes		If NO, why not?
7.	Will your informants be provided with a summary of your project findings?	Yes		If NO, why not?
8.	Will the outcomes of your project be available to informants and the general public without authorities restrictions placed by sponsoring authorities?	Yes		If NO, please provide further details
9.	Have you considered the implications of your project intervention on your informants?	Yes		Please provide full details
10.	Are there any other ethical issues arising from your project?		No	If YES, please provide further details.

Declaration

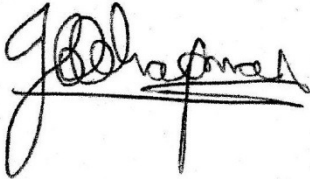
I have read:

1. The Department's Code of Practice on Ethics and believe that my project complies fully with its precepts.
2. The Durham University Principles for Data Protection.
http://www.dur.ac.uk/data.protection/dp_principles/

I will not deviate from the methodology or reporting strategy without further permission from the Department's Ethics Peer Review Group.

Signed *Schaidler* Date: *10.5.10*

Countersigned by Peer Review Group with reference to the project's materials and methods



.....
JOHN CHAPMAN



.....
*Robin
Skerrett*

~~BECKY GOWLAND~~

9.2. Research Ethics Information submitted to Durham University's Department of Archaeology Research Ethics Committee [26th April 2010].

9.2.1. Statement of Materials and project background:

This project aims to explore the diversity of contemporary perceptions of landscapes at Wearmouth and Jarrow. A snap-shot into the ways that the public, local stakeholders and the Wearmouth-Jarrow partnership perceive, use and experience hinterlands around the monasteries of St Peter and St Paul will be obtained through focus groups sessions, interviews, drawing tasks and photographic elicitation. Qualitative focus group and interview transcripts, GPS references and landscape photographs and drawings will be gathered through public engagement. In addition, a desk-based investigation will also be conducted in order to provide context to participant data.

This study is the focus of a one year research masters which is funded by English Heritage. It is also a facet of the 'One Monastery in Two Places' project which is co-ordinated by Dr. Sam Turner and Dr. Sarah Semple and from the Universities of Newcastle-Upon-Tyne and Durham. The OMTP landscape analysis coincides with the Wearmouth-Jarrow bid for the twin monasteries of Jarrow and Wearmouth to obtain UNESCO World Heritage Status in 2011. It is intended that the results of this project will be published as an element of the OMTP landscape study and as an article in an applicable journal.

9.2.3. Methods:

In this project interview, focus groups, drawing and photographic elicitation methods will be used to explore the diversity of public perceptions of Jarrow and Wearmouth's landscapes. These methods are discussed below. In addition, steps to ensure the ethical treatment of participants throughout the data collection and dissemination periods are also outlined.

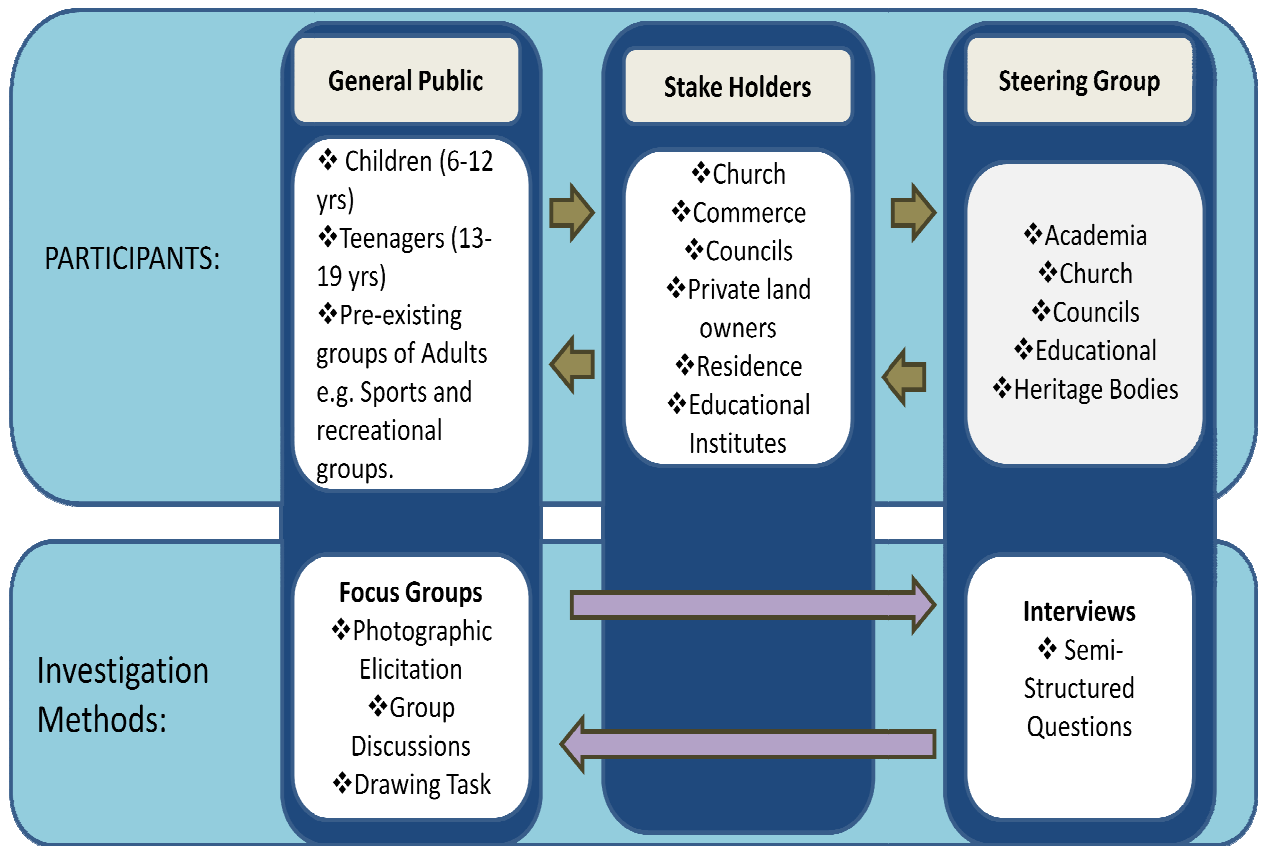


Figure 9.1. A summary of participant groups and methods used to collect data.

9.2.4. Estimated number of participant

Participant groups will be limited to 4 - 6 individuals. The focus groups will be kept small due to the complexity of synchronising the GPS readings to photographs in the photographic elicitation task. Groups less than 4 will not be used because this could reduce the group dynamics of the subsequent discussion (c.f. Bedford *et al* 2001: 121).

The number of participants and focus group sessions is partially reliant upon the success of the recruitment strategies. In order to ensure that sufficient information can be collected, and that there is enough time to transcribe and interpret the data, a maximum of 12 focus group sessions will be arranged. Six sessions will take place in Jarrow and six focus group discussions will take place in Wearmouth. The maximum number of participants required for focus group sessions will be 72 individuals:

$$6 \text{ (max. size of focus group)} \times 12 \text{ (max. no. of focus groups)} = 72$$

The minimum number of focus group sessions will be set at eight (four at Jarrow, and four at Wearmouth). Any fewer sessions will restrict our insight into the diversity of contemporary perceptions of the landscapes. Therefore, a minimum number of participants required for focus group sessions will be 32 individuals:

$$4 \text{ (min. size of focus group)} \times 8 \text{ (min. no. of focus groups)} = 32$$

A maximum of 15 one-to-one interviews will take place in order to gain a good sample which can be appropriately analyzed. A minimum number of interviews will be set at 8 to ensure enough data can be gathered.

To conclude, a maximum of 87 participants and a minimum of 40 participants will be required for this study.

9.2.5. Participant recruitment

Semi-random sampling techniques will be used to recruit participants who will be contacted through *gate-keepers* and subsequent *snow-balling* strategies (c.f. Bedford 2001: 126). Participants will be selected through successful contacts with pre-existing groups in Jarrow and Wearmouth such as Local History Groups, Sailing clubs, Working men's clubs, Schools, Leisure and Fitness Groups, Youth Groups, Social Clubs and Christian groups. These groups will be contacted via email, letter, telephone or in person. Participants for interviews will be recruited through successful contact with local stakeholders and members of the Wearmouth-Jarrow partnership.

In order to identify trends in the way that people perceive the landscape, participant groups and individual interviewees will be categorized as public, stakeholder or WHS steering group based upon the defined in Section 1.3.2. (i.c. Volume 1, Chapter 1) this will allow collected data to be compared between groups (Knodel 1993: 39 - 40). Limiting the groups and number of participants is important to achieve a balance between gaining a good sample for meaningful conclusions and also to ensure that there is sufficient time to transcribe and interpret collected data. A maximum of 87 and a minimum of 40 participants will be required for this study

(dependent upon the success of recruitment methods). There will be a maximum of 12, and a minimum of 8 focus group sessions (split evenly between Jarrow and Wearmouth). Also, a maximum of 15 and, minimum of 8 one-to-one interviews sessions will take place (for an explanation of these figures see Appendix Section 8.2.4.pp. 8 - 9).

9.2.6. Data collection methods

9.2.6.1. Brief

To begin each interview, photographic elicitation, drawing task and focus group session, participants will be introduced to the researcher and briefed about the project and what they can expect if they choose to participate. The projects anonymity policy, copyright and the participant's right to decline to answer any questions and to withdraw from the project at any time will be explained (i.c. Section 8.3, pp. 14 - 15). In addition they will be informed about how collected data will be used and disseminated. Participants will also be introduced to equipment and asked if they have any objections to the use of an audio recording or a GPS tracking device and they will have the opportunity to ask questions. Participants who would still like to participate will be asked to sign an informed consent form (i.c. Section 9.3, p 26).

9.2.6.2. Photographic Elicitation

The photographic elicitation task will involve participants navigating areas within the studies geographical parameters (Zones 2 and/or 3) to take photographs of landscape which have personal or local significance. In subsequent focus group discussions, photographs will be used as visual stimuli and participants will be asked to elaborate about their perceptions (i.c. Volume 1, Chapter 2, Section 2.2.3). In addition, a Geographical positioning system (GPS) will be used to obtain a spatial reference for each photograph. This will enable photographs to be arranged onto a geographical information system (GIS). The GPS will also be used to track the group's bearings through the landscape which will facilitate the comparison between the ways that they orientate themselves. Participants unable to partake in the photographic elicitation exercise will have the

option of drawing landscapes which are important to them and asked to locate the approximate position of what they drew on a paper map. In addition, participants will be encouraged to bring along old photographs which show landscapes, land-usage or past events which have personal significance. It is intended that this active task which involves engagement with local landscapes prior to focus group discussions will produce an enriched insight into contemporary perceptions and collect multi-faceted spatial, visual and qualitative data.

9.2.6.3. *Focus Group*

Focus group methods will be used in order to obtain a qualitative insight into participants' perceptions of Jarrow or Wearmouth's landscapes. Photographs obtained during the photographic elicitation task will be reviewed with the participants. They will be encouraged through semi-structured questions to discuss their perceptions, usage, reception, memories of the landscape. In addition, participants will be asked if they are aware of the World Heritage Bid, and if so, do they think success of the bid will influence the way that they perceive the local landscape. The focus group session will be recorded onto a digital Dictaphone which will be used to make transcriptions of the focus group sessions.

9.2.6.4. *Interview*

Interview methods will be used to gather qualitative data about participants' perceptions of the landscape and the perceived effects that the success of the World Heritage Bid may have. This method is being used in addition to the focus group method because coordinating sessions with local stakeholders and members of the Wearmouth-Jarrow partnership could be problematic due to conflicting work patterns. Interview methods may also be used for participants who are unable to attend or feel uncomfortable attending a focus group session, or are willing to provide an in depth qualitative insight into their perceptions and experiences of one or both sites.

9.2.6.5. *Drawing Elicitation*

Drawing elicitation will be arranged for younger (6 - 12 year olds) and less mobile participants to draw landscapes of Jarrow and/or Wearmouth which are important to them. They will be asked to write a description of what the landscape shows and also why they choose to draw this landscape. Participants may also be asked to identify on a map places in the landscape which have importance to them. The drawing task will be followed by a focus group session where participants will be asked to discuss their artwork. This alternative method was selected because of the potential dangers of navigating a busy town with lots of traffic. In addition, drawing elicitation task provides an opportunity for less-mobile participants to have visual stimuli of their choosing to discuss.

9.2.6.6. *Desk-based Assessment*

The desk-based assessment will be conducted before, during and after the focus groups, interviews, drawing tasks and photographic elicitation sessions in order to gather contextual data that will be used to discern the extent that contemporary perceptions are influenced by events, historical knowledge and personal experiences. Collected data will be processed onto a database which will be included in the finished thesis' appendices (i.c. Appendix 4 – 6). Documents which contain text, diagrams, pictures and charts will be considered (c.f. Prior 2003:5). In addition local sculptures and other archival material (e.g. films) will be investigated.

9.2.6.7. *Debrief*

To conclude each session, participants will be debriefed and provided the opportunity to ask questions. In the debrief participants will be re-informed about how data collected in that session will be used and about the level of anonymity this project will offer to those who wish to remain anonymous. Participants will also be thanked for their involvement and invited to the OMTP exhibition which will take place in spring 2011. Participants will be asked to leave contact details such as a postal or email address if they would like an invite detailing the exact time, date and

location of the exhibit to be sent to them. These contact details will be destroyed after an invite has been sent.

9.2.7. The locations of sessions

All interview and focus group sessions will occur at places which are safe, comfortable and convenient for participants. Interviews may take place at the offices of stakeholders or in a public location such as a local café. Quiet locations will be preferred in order to limit audio interference. Preference for rooms to be used for focus group sessions will be given to the locations where the pre-established group regularly congregate, if they are suitable. By using places known by participants they will be familiar with the location and therefore more likely to feel comfortable also facilities associated with the meeting place may be used- such as toilets (c.f. Holbrook *et al* 1996). In addition, by meeting at a location which the participants already use it is less likely that they will be influenced by the research. This is because, if a group from the centre of Jarrow were met at St Paul's Church, they may focus the photographic elicitation exercise at the church and its hinterlands rather than landscapes which have significance to them.

9.2.8. Duration of sessions

- The photographic elicitation task will last up to 90 minutes which will provide the participants sufficient time to learn how to use the camera and commute to areas within zones 2 and 3 which are important to them.
- The focus group session will last up to 90 minutes also. If both the photographic elicitation exercise and focus group discussions take place in the same day, there will be a break between the tasks where food, drinks and toilet facilities will be available.
- The interview sessions will last between 40 and 90 minutes. This is to ensure that participant's who do not have much time, can still participate.

- The drawing task will last from 90-120 minutes to ensure that participants have sufficient time to draw landscapes which are important to them and to discuss their artwork.

9.2.9. Resources

The above methods require the use of technical equipment (i.c. Section 9.1, pp. 20 - 21). In the eventuality that equipment such as the camera, GPS or Dictaphone fail to work; alternate methods will be used. For example, a disposable camera will be used as a backup for the digital camera. The positions and routes the participants take can be marked onto maps and the direction the participants face can be taken from a navigational compass. Also notes can be taken in focus group discussions instead of digital recording. A note will be made in the final report where alternate methods of data collection were used and why they were necessary. These alternate methods are important to make sure that the interviews, photographic elicitation task, drawing activities and focus group sessions can still proceed in the event of technical faults. In addition, these methods will ensure that the sessions will not have to be rescheduled which may have an effect on participants willingness to participate (back-up equipment will be available at each session).

9.2.10. Data analysis

Data handling- Collected data will be issued with a code that will correlate photographs, GPS data and typed transcripts from the same group. This will identify where the data was collected from and ensure that it does not get mixed up. Groups from Jarrow will be coded JRW10(1) and groups from Wearmouth will be coded MWM10(1). The last number in each code will act in accession.

Photographic and drawing elicitation- Photographs taken during the photographic elicitation task will be spatially arranged onto a Geographical Information System. This will indicate differences and similarities between participant's bearings and the spatial distribution of landscapes which are important to the groups. Drawings produced by participants will be relatively positioned onto the

GIS system when possible. Both drawings and photographs will be analysed as to commonalities between places depicted.

Focus group and Interview qualitative data- Relative qualitative audio data will be transcribed onto a *Microsoft Word* document unaltered except for the removal or replacement of information which identifies anonymous participants (i.c. Section 8.3, pp. 15 - 17). Transcribing can be time consuming, Knodel (1993: 44) identified that a two hour focus group session can generate 40 - 50 transcribed pages. Therefore, it is imperative that there is sufficient time to both transcribe and code collected data. In order to speed up encoding, transcribed documents will be imported into *NVIVO* software which can aid the management of coded themes. By using *NVIVO* themes identified in transcriptions can be coded into distinct categories (c.f. Knodel 1993: 45). Subsequently, coded themes will be researched in available documentary evidenced in order to discern the extent to which people perceive landscapes with reflections upon their personal experiences and cultural past. Important historical, economical, military and social events which are not identified by participants will also be considered and evaluated as to possible reasons references were not made.

9.3. Research Ethics

9.3.1. *Informed consent and copyright*

Informed consent and copyright will be obtained from participants after they have received information sheets, a verbal project briefing and the opportunity to ask questions (see Sections 9.2.6.1. p.10). Copyright of all materials produced during the investigation is necessary in order to ensure that quotes and images can be printed in the final thesis and in subsequent publications. As pressed by the British Sociological Association (2002: 3) participants will be under no pressure to provide informed consent, copyright access or participate in the project. In addition they will be advised about their right to withdraw from the study and for data provided earlier to be destroyed if they change their mind (c.f. Ryen 2007: 219). Children under 16 will have to have informed consent (in the form of a consent slip) from their parents or guardians who will have

enough time to ask any questions before the study starts. In addition, the children themselves will be asked if they would like to participate and given the opportunity to decide if they would like to be involved (c.f. Arksey 1999: 132).

9.3.2. Confidentiality

In this study participants will have the option of remaining anonymous or being referenced as the origin of quotes and/or photographs. If participants wish to remain anonymous, identifiers (i.e. names) will be replaced by pseudonyms during transcription. However, participants will be informed that the type of group or organization which they are from may be loosely referenced i.e. school, council, commercial business. Due to the nature of qualitative research sometimes participants' identities can be surmised from photographs or quotes (c.f. Arksey 1999: 9). To avoid this, the complete transcripts related to participants who wish to remain anonymous will not be published and quotes which could compromise the participants' anonymity will not be used in the study. In addition, sensitive personal data as defined by the Data Protection Act (1998: 2) will be omitted when audio data is transcribed and recordings will subsequently be destroyed. In addition, the identity of people captured in photographs will be maintained by pixelation of their faces (c.f. Ryen 2007: 221).

9.3.3. Working with Children

A criminal bureau record check will be made for the researcher before the investigations commence. This will ensure parents and guardians that the researcher does not have a criminal background (Crown 2010: Online).

9.3.4. Health and Safety

8.3.4.1. Accident reporting- Any accidents which occur during the research sessions will be recorded on an accident report form. The researcher is also an appointed first aid person (certificated by St John's Ambulance in 2009 valid until 2013). A valid first aid box will be available during all participant activities in case of accidents. Emergency assistance will be called immediately in the

eventuality that a serious incident occurs or participants become seriously unwell due to personal health problems. A fully charged mobile phone will always be available.

9.3.4.2. *Health and safety risks*- Participants will also be informed about the following potential hazards prior to their involvement in the project:

- Falls, slips and trips: to avoid falls, slips and trips, participants will be advised not to run during the photographic elicitation task and to be vigilant of spillages, wet grass, steps and high curb stones;
- Extreme weather: participants will be asked to bring and apply sun cream, wear sunglasses and hats, and to bring a bottle of water to prevent heat or sunstroke. In addition, if the weather becomes too severe participants will be invited to a pre-arranged location where they can draw landscapes and identify important locations on paper maps;
- Traffic: as there are many busy roads in Jarrow and Wearmouth, it is advised that major roads are only crossed using zebra or pelican crossings;
- Illness: if participants feel ill at any point during the sessions, they are advised to alert the appointed person immediately.

Participants will be provided with contact details of the researcher in case they have any worries, questions or concerns after the research has taken place.

9.3.4.3. *Personal safety*- To ensure personal safety on occasions when the researcher is working alone:

- The researcher will arrange a pre-arranged clocking in time with an off-site colleague. If the researcher fails to make phone contact then the colleague will make attempts to get into contact with the researcher.

- Interview sessions will take place in public places.

9.4. Dissemination of results

The results of this study will be disseminated in conjunction with the OMTP public exhibition which will take place in spring 2011. In order to provide a cohesive and informative insight into the 'Contemporary and Competing Vistas' project, a series of visual representations will be created in poster format. These will display findings collected during focus group and interview sessions which will be plotted onto a GIS. GIS maps will provide a visual representation of spatial preference, photographs and 'quotes' which elaborate our understanding of how the public perceive local landscapes. The final report will be made available on the Wearmouth-Jarrow and OMTP websites as a PDF file. Paper copies of the report will be deposited at Durham and Newcastle Universities, the churches of St Peter and St Paul and at Jarrow and Wearmouth public libraries. National and international audiences will be reached through successful publication of a monograph or a co-authored project synopsis in an academic journal.

9.5. Implications of this project

The results of this project could impact upon the way that the sites are perceived and managed to accommodate the variety of local perspectives of landscapes. For example, exhibitions which show the diversity of public perceptions of landscapes can be held at both Jarrow and Wearmouth. Such an exhibit can portray the palimpsest which contemporary perceptions of the landscape are built upon. A recent exhibit at the National Glass Centre called 'Where were you when?' displayed photos from Sunderland Echo's archives to highlight the cities recent history (Sunderland Echo 2009: 1). Perhaps a similar display at the OMTP exhibition of photographs and quotations will provoke further discussion about Jarrow and Wearmouths cultural landscapes.

Appendix 3

10. Additional Methodological Information

10.1. Resources

10.1.1. *Digital Camera*

For the photographic elicitation task an Olympus μ 850sw will be used. This camera has been selected because of its durability. The camera is water resistance (can be submerged up to 3 meters) and therefore will not get damaged if it rains or it is dropped into a puddle (c.f. Olympus 2008: 73). In addition, the camera is shock proof and can be dropped from 1.5 meters without becoming damage (c.f. Olympus 2010: Online). These features will ensure that photographs taken on the camera have extra protection in case of accidental mishap.

A decision to use a digital camera as oppose to a disposable or film camera was made because scanning developed photos into a computer for the GIS system would be time consuming and would reduce the quality of images. In addition, photographs taken on digital cameras can be digitally reviewed whereas film must be developed first, which would not be suitable when focus group sessions take place on the same day as the photographic elicitation exercise. However, film cameras do have the advantage that images cannot be accidentally deleted, also they are often cheaper. The Olympus μ 850SW is a point and shoot camera which may be easier to explain to participants (c.f. Olympus 2008).

10.1.2. *Ground Positioning System (GPS)*

In the photographic elicitation task a Garmin eTrex H will be used to track the participant's bearings and mark the locations where photographs were taken. It was decided that a GPS system would be used in this project because it will provide greater accuracy than systematic plotting on a map. In addition, GPS is used as oppose to traditional survey methods because they are cheaper and up to 75% quicker (El-Rabbany 2006: 11). An eTrex was a relatively inexpensive model which is programmed with functions suitable for this project, such as tracking and

marking (c.f. Garmin 2007). In addition, this model is weather proof and relatively resistant to accidental damage

10.1.3. Digital Dictaphone

For focus group and interview sessions a Sony ICD-B600 digital Dictaphone will be used. A Dictaphone will be used because it means that as the interviewer, I can focus upon what the participants are saying rather than writing a lot of notes. The audio recordings can subsequently be transcribed after the session. The 512MB Dictaphone can store up to 61 hours of discussion in High Quality (Sony 2008). The audio data will be manually transcribed into a Microsoft word document. By transcribing immediately after interview and focus group sessions there will be more memory on the Dictaphone, as transcribed audio can be destroyed sessions.

10.1.4. Data storage devices

It is imperative that the records are appropriately stored and backed up. Photographs and GPS data will be downloaded onto a password protected laptop and an external hard drive. Additional copies of this data will also be stored on a password protected account on the Durham University's computer network (c.f. Durham University 2010: Online). Information Technology services (ITS) can sometimes recover files which become corrupted or lost through their disaster recovery strategies (*Ibid*). Audio data will be destroyed after transcription to protect participant's anonymity.

10.1.5. Art and Craft Materials

Art and craft materials such as water based (and washable) paint, crayons, felt tips, paper, crepe paper and solvent free glue were purchased to provide participants mediums to create art work.

10.2. Participant Information Sheets

10.2.1. Participant Letter used for Participant Recruitment¹

Dear Sir or Madam,

I am conducting a one year research master's project at Durham University. The project aims to record how local people view and interact with their surroundings. This study is funded by English Heritage as a part of Durham and Newcastle Universities 'One Monastery in Two Places' landscape project (More information about this project is available at: <http://www.omtp.org.uk>).

I am seeking groups of people or participants who would like to be involved in Focus Group sessions or one-to-one interviews. The focus group sessions will involve an outdoor activity and short walk, followed by a group discussion about how you view the landscape. Interview sessions will involve a discussion about the landscape, but will not involve an outdoor activity. Please find information sheets about the focus groups and interview questions attached to this letter. If you would like to be involved, but there is a particular activity or question you do not wish to answer you are under no obligation to do so. You may also withdraw from any element of the session that you are not comfortable with or the project itself, at any time.

Information gathered through this investigation will be incorporated into a report which we hope will be published. However, participants of this research will not be identified by name, but the type of group or organization you are from may be referred too. An interim report using this research may be produced for the World Heritage Bid for Jarrow and Wearmouth to gain World Heritage Status in 2011.

Once complete (25th January 2011), the report will be freely available to you from the 'One Monastery in Two Places' website as a PDF file and also by request. Paper copies may also be distributed at local libraries. The results of the investigation will also be presented at an Exhibition in spring 2011 which we hope you will be able to attend!

I would be very grateful if yourself, or a group of your friends or family can participate in this study. If you have any questions to ask about the project or wish to participate please don't hesitate to contact me at s.j.laidler@durham.ac.uk or 07*****.

Best Wishes,

Sophie Laidler

¹ Participant information Sheets also available in a larger font.

10.2.2. Participant Photographic Elicitation Information Sheet

Photographic Elicitation Exercise

Session 1

Introduction (Approx. 10-15 Minutes)

- Details about the project and session schedule
- Ethics Statement and consent forms
- Opportunity to ask questions

Part One (Approx. 90 minutes)

- Introduction on how to use the camera and geographical positioning system. Also, the photographic record sheet will be explained.
- You will be asked to take the researchers on a tour of the site we are investigating, to show us landscapes which are important to you. These landscapes can be important to you for any reason, positive or negative.
- We would like you to take photos of landscapes or things that interest you. Each photo you take will be discussed during the second part of the investigation. Every photo will have an associated paper form which we will ask you to fill in during your walk (see sample copy).
- During the walk, the direction you take the researchers will be recorded with a GPS. This will tell us which areas of our research zone are important to you.
- We hope that you will feel free to discuss the route which you are taking us on and tell us what you think of it.

Debrief (Approx. 10-15 minutes)

- Discussion about today's activity;
- Brief introduction about the next session and the opportunity to ask questions;
- Do you still use that location?
- Are there any landscapes in the area which are also important to you, but too far away to visit in the photo task?
- Before this study, have you heard about the World Heritage bid for Jarrow and Wearmouth? And if so, how did you hear about it?
- In what ways do you think success of the World Heritage bid will influence the way you view and use the landscape?

Part Three (Approx. 10 minutes)

- Debrief about this session and the opportunity to ask questions.
- Thank you for time in this session

9.2.3. Participant Photographic Elicitation Information Sheet

Photographic Elicitation Exercise

Session 2

Introduction (Approx. 10-15 minutes)

- Details about the schedule for this session
- Introduction to the voice recorder and information about how your anonymity will be kept. Also, a reminder that you are free to withdraw from the project at any time.
- Opportunity to ask questions

Part Two (Approx. 90 minutes)

During the group discussion we will review the photographs and paper records that the group took in the previous session. We will talk about the following points:

- Why was this photo taken?
- What do people think of the landscape in the photograph?
- Does anyone have any memories associated with that location?
- Does anyone still use this location? And if so, how?

Other questions may be asked during the group conversation.

Debrief (Approx. 10-15 minutes):

- Debrief about both sessions and the information that has been gathered.
- Information about how the data that was collected will be used in the Contemporary and competing vistas project.
- Details about how to gain access to the final report.
- Opportunity to ask questions about the sessions and the project.
- Formal invitation to the spring 'One Monastery in Two places' exhibit in 2011 for yourself and your families. If you would like to leave contact details such as a postal or email address to receive further information about the exhibit you are more than welcome too! Your contact details will be only used to inform you about the exhibit and will be destroyed after you have received your invite.

Thank you for your time!

10.2.4. Participant Interview Information Sheet

Interview Information Sheet

Introduction (Approx. 10-15 Minutes)

- Introduction to who I am and details about the project and session schedule
- Ethics Statement
- Opportunity for you to ask questions and decide if you would like to participate
- Consent forms

The Interview (Approx. 50 minutes)

The interview will be very informal the following questions provide a guide to the things which you may be asked. If there are any questions that you do not like, you are under no pressure to answer them. Also, if you would like to bring along photographs to the interview to help you to discuss what landscapes are important to you and why you are more than welcome.

- What places are important to you in Wearmouth and Jarrow?
- Why are these places important to you?
- Do you regularly visit this place? And what do you do there?
- Do you have any memories specific to those locations?
- Do you still use that location? And if so, how?
- Before this study, have you heard about the World Heritage bid for Jarrow and Wearmouth? And if so, how did you hear about it?
- In what ways do you think success of the World Heritage bid will influence the way you view and use the landscape?

Debrief (Approx. 10 minutes)

- Debrief about this session and the opportunity to ask questions.

Thank you for your time

10.3. Example Participant Consent Form based upon the example consent form recommended by the UK Data Archive for informed consent (UK Data Archive 2008: Online).

Contemporary and Competing Vistas, Informed consent form:

Please tick the box if you agree to the statement:

- I have been briefed about the project and read the information booklet;
- I understand what taking part in this project will involve;
- I agree to take part in the photographic/drawing elicitation task;
- I agree to participate in the focus group discussion/ interview;
- I understand that I am free to withdraw from involvement in the project at any time;
- I have had the opportunity to ask questions about the project;
- I agree that quotes, Photographs and/or drawings which I make can be used in publications; reports, on the OMTP webpage and in the public exhibition;
- I understand that other researchers may use my photographs, quotes and drawings in future research.

Please tick one of the following statements:

- I would like my name to be referred to when photographs, drawings and quotes which I take, draw and say are mentioned in publications.
- I do not want my name to be included in this project.

Please tick the box if you agree to the statement:

- I agree to sign the copyright of my words, photographs and drawings recorded during involvement in this project to Sophie Laidler (the researcher) for use as outlined above.

(Please print your name) (Your signature) (Date)

(Researchers name) (Researchers signature) (Date)

10.4. Session checklists used by researcher:

10.4.1. Brief

- € Greetings and introduction;
- € Thank participants for their attendants;
- € Title of project and a description of what is being researched and what to expect;
- € Inform participants that the study is connected to the OMTP project and is funded by English Heritage, also that the project is the key element of my MA;
- € Description how anonymity will be maintained;
- € Participants have the right to withdraw from the investigation or decline from activities or questions which they do not wish to contribute. In addition they also have the right to ask for data they provided to be destroyed if they change their mind about participation;
- € Explain copyright of photographs and transcripts, why this is necessary;
- € (Details about how data will be used (GIS & coded) and how results will be disseminated (Exhibit, online PDF document and paper copies);
- € Ask participants if they have any objections to the use of audio recording or GPS tracking devices;
- € Opportunity for participants to ask questions;
- € Ask participants if they consent to participate in the project and provide them with the informed consent and copyright form.

10.4.2. *Photographic elicitation task*

- Instructions about the photographic elicitation task;
- Participants will be shown how to use the digital camera and introduced to the GPS and what it will record during the session;
- Explanation of the photographic elicitation sheet;
- Run through of how this data will be used in the follow up focus group session;
- Opportunity to ask any questions.

10.4.3. *Focus group session*

- Introduce participants to the recording equipment, and remind them that they will be given pseudo-names and the digital recording will be destroyed after transcription.
- Participants will be invited to introduce themselves to the digital recorder to ensure cohesion during transcription;
- Photographs and completed photograph records will be systematically reviewed with the participants, prompt questions below will be asked;
 - Why did they take this photo?
 - What do you think about the landscape in the photograph?
 - Does anyone have any memories associated with this location?
 - Does anyone still use this location? And if so how?

- Before this study, have you heard about the World Heritage bid for Jarrow and Wearmouth?
 - And if so, how did you hear about it?
 - In what ways do you think success of the World Heritage bid will influence the way you view and use the landscape?
- Before the de-brief, participants will be asked if there are any locations which they would like to discuss but were too far to walk too within the time limit of the photographic elicitation task.

10.4.4. *Interviews*

- Participants will be introduced to the audio recording device and explained about how a pseudo-name will be given to participants who do not wish to be names, and that digital recording will be destroyed after transcription.
- Participants will be asked the following questions:
- What places are important to you in Wearmouth and Jarrow?
 - Why are these places important to you?
 - Do you regularly visit this place? And what do you do there?
 - Do you have any memories specific to those locations?
 - Do you still use that location? And if so, how?
 - Before this study, have you heard about the World Heritage bid for Jarrow and Wearmouth? And if so, how did you hear about it?

- In what ways do you think success of the World Heritage bid will influence the way you view and use the landscape?

10.4.5. Drawing Elicitation

- Participants will be asked to draw landscapes which are important to them around Jarrow/ Wearmouth.
- They will also be asked to write a short description about what they have drawn and why this landscape is important to them (on the back of the sheet of paper)
- Questions akin to those used in the focus group session will be used to prompt participants to elaborate upon their perceptions of the landscape they drew.

10.4.6. *Debrief*

- Participants will be re-informed about how the data collected during the session will be used;
- Reminder of the level of anonymity that will be maintained;
- Thanked for their involvement;
- Invited to the OMTP exhibit which will be taken in Spring 2011;
- Participants will be invited to leave email or postal addresses if they would like an invite about the exhibit to be sent to them nearer the time. Contact details will be destroyed after a letter of invitation has been sent.

10.5. Summary of Pilot Study

The pilot study aimed to test methods developed for the Contemporary and Competing Vistas project in order to ascertain issues which would need to be resolved in advance of the data collection period. The pilot study was conducted in South Shield between 3 – 24th April 2010. South Shields is located near the North Sea and the River Tyne in the North East of England. This location was selected because it is topographically similar to Wearmouth and Jarrow with a mixture of industrial and ancient form of heritage, for example the Roman Fort of Arbeia and associations with coal industries and the shipyards. It was deemed useful to select a location outside of Wearmouth and Jarrow because as a pilot study collected data would not be used in the project because the results of the sessions could impact upon the methodological design. During the pilot study, photographic elicitation, interview and focus group methods were tested. Colleagues from the University of Newcastle-Upon-Tyne who lived in South Shields volunteered to participate in the pilot study. The main themes identified in the pilot study were: memories, experiences, identity, ancestral histories and local heritage.

Two main recommendations were formed as a result of the pilot study:

- ➔ The original photographic elicitation method involved participants writing down why they took a particular photograph and also a short description of what they were trying to capture. However, the notes completed by participants in the pilot study were not as in depth as the views expressed in subsequent discussions. Therefore, perhaps verbal rather than written communication would be more appropriate to gather more in depth qualitative insights into people's perceptions of landscapes.
- ➔ Careful monitoring of the time will be necessary in the study in order to create a balance between the photographic elicitation exercise and subsequent focus group. Often participants in the pilot study wanted to exhibit many locations in the landscape which reduced the amount of available time for subsequent discussions.

10.6. An article hosted on the One Monastery in Two Places Webpage endeavoured to recruit participants (OMTP 2009: Online)

ONE MONASTERY IN TWO PLACES
 WEARMOUTH AND JARROW IN THEIR LANDSCAPE CONTEXT

Newcastle University | Durham University | ENGLISH HERITAGE

HOME WEARMOUTH & JARROW THE WHS BID LATEST NEWS FROM THE PROJECT STAFF EVENTS LINKS SITEMAP

LATEST NEWS FROM THE PROJECT

MAIN MENU

- HOME
- WEARMOUTH & JARROW
- THE WHS BID
- LATEST NEWS FROM THE PROJECT
- STAFF
- EVENTS
- LINKS

Poll

Have you visited Wearmouth or Jarrow in 2009?

Yes
 No
 No Answer

Vote **Result**

From May to September 2010 members of the public are invited to participate in the 'Contemporary and Competing Vistas: Public Perceptions of Wearmouth and Jarrow' project which is an element of the 'As One Monastery in Two Places' landscape study.

This project is the focus of a 12 month studentship funded by English Heritage, conducted by Sophie Laidler. The project aims to capture information on the ways in which the public, local stakeholders (i.e. businesses) and the Wearmouth-Jarrow World Heritage status partnership perceive, use and experience the hinterlands around the monasteries of St Peter and St Paul.

Would you like to get involved?

- Organizations, families and groups of friends can get involved by participating in a short walk with the researcher where you will be asked to take photographs of local landscapes which are important to you. This will be followed by a focus group discussion about the landscape.
- Individuals can participate by being interviewed or by writing letters or e-mails about your perceptions, thoughts, experiences and uses of landscapes in Jarrow and Monkwearmouth.*

- Both adults and children can get involved by drawing pictures of landscapes in Jarrow and Monkwearmouth which are important to you and by writing a short description about why you chose to draw what you drew.**

Information gathered through this investigation will be used in Sophie's thesis and will also be incorporated into a co-authored report which we hope will be published. The results of this investigation will also be displayed in a public exhibit in 2011 which we hope you will be able to attend!

10.7. Draft Poster Designs for the Dissemination of Results:


1

Contemporary and Competing Vistas

Public perceptions of Wearmouth and Jarrow

Introduction:





The Contemporary and Competing Vistas project aimed to gain insights into the diversity of public perceptions about the landscapes of Wearmouth and Jarrow. The data collected in this project provides an alternate perspective to the landscape survey data collected in the 'One Monastery in Two places landscape study.' This study has gained insights into the importance of both tangible, physical features and intangible cognitive connections formed between participants and specific places in Jarrow and Monkwearmouth. The following series of posters provide insights into this investigation:



Methods:

Members of the public, local stakeholders and the Wearmouth-Jarrow partnership were invited to participate in interviews, focus groups in addition to drawing and photographic elicitation exercises. These methods were used to explore contemporary perceptions of landscapes within Zone 2 (Please See Map)

Map Credits: Wearmouth and Jarrow Zone 1, 2 and 3 (Turner 2009)
 © Crown Copyright/Database right 2010; An Ordnance Survey/EDINA supplies service

Brief information about the background of the project.

Overview of the methods used.

This map depicts the geographical parameters of the Contemporary and Competing Vistas project.

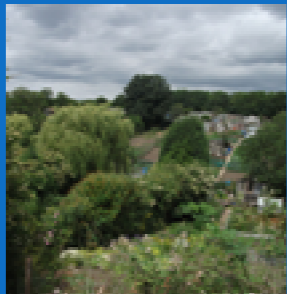
English
 ;
 ;
 nip.

Contemporary and Competing Vistas **2**

Physical Landscapes

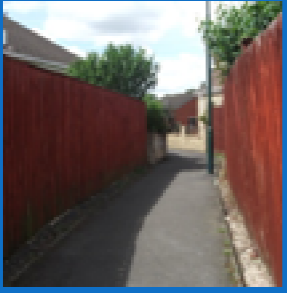
Urban and Natural

Urban and natural places were described as important interconnected features in the composition of Wearmouth and Jarrow's landscapes. Both Natural and Urban places were identified as important places to socialize and were also associated with personal experiences, memories, identity and heritage.



Boundaries and Paths

Both physical and intangible boundaries were identified in the landscapes of Wearmouth and Jarrow. Fences, walls, hedges and footpaths provided corridors which participants used to traverse through the landscape. Sometimes short-cuts were taken over grass verges. Intangible boundaries such as the geographic limits of the towns and the parameters of the Monkwearmouths 'Barbary Coast' had ambiguous boundaries.



Travel

Travel was identified as an important element of how the landscapes of Wearmouth and Jarrow were engaged with. Participants discussed walking, jogging and cycling in addition to journeys by car, rail, bus and even aeroplane! Many photographs taken during the study and art designs also included modes of transport.





Photo Credits: Figure 1 and 2 pupils from Jarrow School.
The painting was designed by a pupil from Jarrow Cross School



Each poster has been issued a number to assist the public when they navigated between the posters.

Each section is separated by a hashed line to help ensure clarity. A hashed line was chosen to symbols the connectivity of the themes.

This poster highlights the key tangible themes identified in participant narratives, photographs and drawings.

Credits for the pictures used in the poster.

Contemporary and Competing Vistas 3

Experienced Landscapes



Experiences and Emotions

Specific places in the landscape were associated with an individuals personal experiences and connected emotions. Sometimes the 'feel' of a place was discussed especially in association with locations used for worship or associated to heritage. Open spaces were also associated with specific emotions and experiences.



Land-Use

Both past and present forms of land-use were discussed. Participants frequently reflected upon former ship, steel and coal industries located along side the River Tyne and the River Wear. Many acknowledged fragments of these industries represented in contemporary art work and architecture. Most participants of the study discussed social and recreational uses of the landscape such as playing football.



Memories and Heritage

Personal and communal memories were associated former land-use and events such as the Jarrow March and Rosemary Cramps excavations at the monasteries. Children also discussed changes in land-use and historical events which they had learned about from relatives and teachers. Participants were proud the scope of heritage within their local area ranging from the monastic remains at Wearmouth and Jarrow to the areas industrial past.

Photo Credits: Figures 1 and 2 were taken by Participants from Sunderland University. The painting was designed by a pupil from Jarrow Cross School


ENGLISH HERITAGE


Durham University


Newcastle University

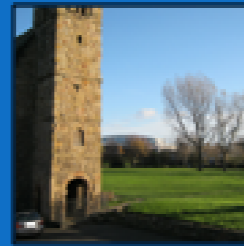

WEAR MOUTH - JARROW
CANDIDATE WORLD HERITAGE SITE

The title of the project is repeated at the top of each poster in order to show that the posters relate to each other. In addition the same background theme has been kept throughout the poster series.

	1
	nd

Contemporary and Competing Vistas 4

What we have learned...



The Contemporary and Competing Vistas project has explored the diversity of perceptions of Wearmouth and Jarrow's landscapes. This project has gained insights into the diverse range of tangible and intangible heritages associated to places in the landscape. In addition insights into different forms of contemporary land-use and the importance of travel networks, and social and recreational places and has been ascertained. This project has also highlighted the importance which should be placed upon public opinions in advance of decision involving the preservation, exhibition of heritage and demolitions, constructions and regeneration schemes. in order to preserve finite heritages for future generations.

We wish to thank members of the public, local schools and the Wearmouth-Jarrow Partnership for making this project possible. We are also grateful to English Heritage for funding the study and exhibition. For further information about this study please visit: www.omtp.org.uk

Photo Credits: The painting was designed by a pupil from Jarrow, Cross School. Figures 1 and 3 were taken by Participants from Jarrow School and Sunderland University.



Contains a summary of the key issues raised in this project.

The poster series ends with acknowledgements made to those who contributed to the project. In addition the viewer is directed to the OMTP website for further information about the project.

Appendix 4

11. Summary of Data

Table 11.1. *Summary of collected data:*

Participant accession reference number:	Participant(s)	Data collection method:	Data type:
JRW10(1)	J.George - Volunteer at the Church of St. Paul	Interview	Interview transcript
JRW10(2)	J.Guy- Verger of St. Paul's	Interview	Interview transcript
JRW10(3)	F.Unwin - grounds man at St. Paul's.	Interview	Interview transcript
JRW10 (4)	M.Turnbull - teacher from a local secondary school.	Interview	Interview transcript
JRW10 (5)	Jarrow Cross Primary School, Students from Year 1.	Drawing elicitation Creative writing Photographic elicitation	Art work Short stories Photographs
JRW(6)	Jarrow Cross Primary School, Students from Year 2.	Drawing elicitation Creative writing Photographic elicitation	Art work Short stories Photographs
JRW(7)	Jarrow Cross Primary School, Students from Year 3.	Drawing elicitation Creative writing Photographic elicitation	Art work Short stories Photographs
JRW(8)	Jarrow Cross Primary School, Students from Year 4.	Drawing elicitation Creative writing Photographic elicitation	Art work Short stories Photographs
JRW10 (9)	Jarrow School, Year 9, Group I.	Photographic elicitation Focus group session	Photographs GPS references Notes from focus group sessions.

Table 11.1. *Continued...*

JRW10 (10)	Jarrow School, Year 9, Focus group II.	Photographic elicitation Focus group session	Photographs GPS references Notes from focus group sessions.
JRW10 (11)	Jarrow School, Year 10, Focus group I.	Photographic elicitation Focus group session	Photographs GPS references Notes from focus group sessions.
JRW10(12)	Jarrow School, Year 10, Focus group II.	Photographic elicitation Focus group session	Photographs GPS references Notes from focus group sessions.
JRW10(13)	J. Cuthbert, K. Findlay, J. Wright- Members from the Jarrow History Society	Focus Group	Interview transcript
MWM10 (1)	J. Kelly - Former student from Sunderland University.	Interview	Interview transcript
MWM10(2)	A. Perry - Present church warden at St Peter's Church	Interview	Interview transcript
MWM10(3)	I. Nicholson – Former warden at St Peter's Church	Interview	Interview transcript
MWM10(4)	D. Nelson- Former student at Sunderland University	Photographic Elicitation exercise Interview.	Photographs Interview transcript
MWM10(5)	The Watson Family	Focus Group	Interview transcript
MWM10(6)	P. A. McDonald	Questionnaire	Questionnaire
MWM10(7)	L. Bell, A. Gawne, V. Kalinowski, A. Leadbitter, C. Oliver, E, Smith - Staff and students from Sunderland University	Photographic elicitation exercise Focus group interviews	Photographs Focus group transcripts
WHB10(1)	I. Stockton – Team Rector of Jarrow and Wearmouth	Interview	Interview transcript
WHB10(2)	R. Cramp – Professor from the University of Durham	Interview	Interview transcript
WHB10(3)	Wearmouth-Jarrow Interpretation group	Focus Group	Focus group transcript

Table 11.2. *Photographic Elicitation Catalogue*

Photograph Number:	Participant accession reference:	Approx. Direction camera faced:	Participant photograph descriptions:	Participants comments about the photograph:
P1	JRW10 (9)	South West	New school building	<ul style="list-style-type: none"> • ‘The new school was expensive.’ • ‘It has good facilities and is clean and open plan.’ • ‘It looks like a giant game of <i>Tetris</i>. The windows don’t open and you can’t play ping pong.’
P2	JRW10 (9)	South West	New school building	
P3	JRW10 (9)	North East	Bowling green at Valley View Park	<ul style="list-style-type: none"> • ‘The grassy area is for the Bowling Green where old people play croquet on Fridays.’ • ‘It is a good park.’
P4	JRW10 (9)	North West	Valley View Park	<ul style="list-style-type: none"> • ‘It’s good fun.’ • ‘Have swings.’ • ‘Place they use to go when they were younger.’
P5	JRW10 (9)	North West	The Horseshoe (a horse shoe shaped arch/ bridge)	<ul style="list-style-type: none"> • ‘You have to run through it [the horseshoe bridge] and people fall into it [the brook].’ • ‘The river is full of smelly dead parts.’ • ‘There is also the <i>Eye</i> which is a tree which you have to jump through.’
P6	JRW10 (9)	North West	Monkton Stadium	<ul style="list-style-type: none"> • ‘The stadium is 60’s style.’ • ‘Old fashioned and falling apart.’ • ‘They host sports events, football and P.E. lessons.’
P7	JRW10(9)	South East	Monkton Stadium	
P8	JRW10 (9)	North East	Crusher (park)	<ul style="list-style-type: none"> • ‘It’s a place to sit and talk.’ • ‘A field with hills good when it has been snowing for sledging.’ • ‘It was a field, then a quarry, then a quarry with no coal, then a field again.’

Table 11.2 Continued:

P9	JRW10 (9)	Oblique	Bede's Well	<ul style="list-style-type: none"> • 'It is a well, well suppose to be a well, but is blocked up.' • 'It has Latin written on it.' • 'It's full of rubbish [i.e. litter]'
P10	JRW10 (9)	Oblique	Bede's Well	
P11	JRW10(9)	North	Band Stand	<ul style="list-style-type: none"> • 'It is a good meeting place.' • 'Good place to sit when it is raining and to watch people getting wet in the rain.'
P12	JRW10(9)	South East	The demolition site of the old school	<ul style="list-style-type: none"> • 'Should have kept the older bits and turned it into a sixth form, it is ninety-nine years old, it was built in 1911.'
P13	JRW10(9)	East	New school	<ul style="list-style-type: none"> • See commentary for P1 and P2.
P14	JRW10(10)	North	View out of the school gates	<ul style="list-style-type: none"> • N/A
P15	JRW10(10)	North	Jarrow allotments	<ul style="list-style-type: none"> • N/A
P16	JRW10(10)	East	Road outside of school	<ul style="list-style-type: none"> • N/A
P17	JRW10(10)	South	School	<ul style="list-style-type: none"> • N/A
P18	JRW10(10)	South East	Flower bed	<ul style="list-style-type: none"> • N/A
P19	JRW10(10)	South East	Springwell Road	<ul style="list-style-type: none"> • N/A
P20	JRW10(10)	West	New school building	<ul style="list-style-type: none"> • N/A
P21	JRW10(10)	East	View towards the river Don	<ul style="list-style-type: none"> • N/A
P22	JRW10(10)	South	Pathway and bridge over the river Don	<ul style="list-style-type: none"> • N/A
P23	JRW10(10)	East	The river Don	<ul style="list-style-type: none"> • N/A
P24	JRW10(10)	East	View towards Hill Park	<ul style="list-style-type: none"> • N/A
P25	JRW10(10)	South	River Don public walk way	<ul style="list-style-type: none"> • N/A
P26	JRW10(10)	South East	Bracken	<ul style="list-style-type: none"> • N/A
P27	JRW10(10)	Vertical	Sun and sky	<ul style="list-style-type: none"> • N/A
P28	JRW10(10)	South East	Pathway at the river Don	<ul style="list-style-type: none"> • N/A

Table 11.2 *Continued:*

P29	JRW10(10)	West	Bridge over the river Don	• N/A
P30	JRW10(10)	Vertical	River Don taken from the bridge	• N/A
P31	JRW10(10)	South	Sky, clouds	• N/A
P32	JRW10(10)	East	View of structures on the hill	• N/A
P33	JRW10(10)	South West	Pathway to the ‘farm’	• N/A
P34	JRW10(10)	South West	The ‘farm’	• N/A
P35	JRW10(10)	South East	Fence in front of the duck pond	• N/A
P36	JRW10(10)	South West	Dog	• N/A
P37	JRW10(10)	West	Horse	• N/A
P38	JRW10(10)	East	Ducks in the duck pond	• N/A
P39	JRW10(10)	East	Fence and scrub land	• N/A
P40	JRW10(10)	West	Open grass land	• N/A
P41	JRW10(10)	South West	Trees	• N/A
P42	JRW10(10)	South	Path and open grass land	• N/A
P43	JRW10(10)	West	Houses	• ‘I don’t know, it’s where people live,’
P44	JRW10(10)	West	Open area in front of houses	• N/A
P45	JRW10(10)	South	Marshy area	• N/A
P46	JRW10(10)	West	Street – Dilston Terrace	• N/A
P47	JRW10(10)	North West	Bush	• N/A
P48	JRW10(10)	West	Tree	• N/A
P49	JRW10(10)	West	Street	• N/A
P50	JRW10(10)	Vertical	Tree branches	• N/A

Table 11.2 *Continued:*

P51	JRW10(10)	North West	Plants and houses	• N/A
P52	JRW10(10)	Oblique	Trees	• N/A
P53	JRW10(10)	North	Street	• N/A
P54	JRW10(10)	Unknown	Tree outside of house	• N/A
P55	JRW10(10)	Unknown	Street view	• N/A
P56	JRW10(10)	Unknown	House	• N/A
P57	JRW10(10)	Oblique	Drain Cover	• N/A
P58	JRW10(10)	Unknown	Garden wall and iron fence	• N/A
P59	JRW10(10)	Unknown	House	• N/A
P60	JRW10(10)	Unknown	Truck	• N/A
P61	JRW10(10)	Unknown	Sign	• N/A
P62	JRW10(10)	Unknown	Flower	• N/A
P63	JRW10(10)	Oblique	Road bumps	• N/A
P64	JRW10(10)	Photo Voided	Participants house	• N/A
P65	JRW10(10)	Unknown	Pathway	• N/A
P66	JRW10(10)	Unknown	House with England flags	• N/A
P67	JRW10(10)	Unknown	Street	• N/A
P68	JRW10(10)	Unknown	Street with truck	• N/A
P69	JRW10(10)	Unknown	Truck	• N/A
P70	JRW10(10)	Unknown	Street without truck	• N/A
P71	JRW10(10)	Unknown	Flowers in a garden	• N/A
P72	JRW10(10)	Unknown	England flag on a fence	• N/A
P73 - 77	JRW10(10)	Unknown	Street view	• N/A
P77	JRW10(10)	Unknown	Shops	• N/A

Table 11.2 *Continued:*

P78	JRW10(10)	West (?)	Fish and chip shop	<ul style="list-style-type: none"> • ‘That’s where we get our fish and chips from, well we used to, until the new one opened up.’
P79	JRW10(10)	North	Shops	<ul style="list-style-type: none"> • N/A
P80 – 174	JRW10(10)	Unknown	Valley View Park	<ul style="list-style-type: none"> • N/A
P175	JRW10(11)	South West	The old school being demolished	<ul style="list-style-type: none"> • ‘Sad and depressing [the demolition of the school],’ • ‘Lots of memories have been destroyed.’
P176	JRW10(11)	South East	The new school building	<ul style="list-style-type: none"> • ‘Good because it is modern.’ • ‘Six and two threes about preference over the new and old school. There are good and bad features about both.’
P177 - 178	JRW10(11)	North	Allotments	<ul style="list-style-type: none"> • Participants knew relatives who rent the allotments
P179	JRW10(11)	North	Flowers	<ul style="list-style-type: none"> • ‘Flowers, grass... old features,’
P180	JRW10(11)	East	Police station	<ul style="list-style-type: none"> • N/A
P181	JRW10(11)	Oblique	Metro track	<ul style="list-style-type: none"> • ‘Some students at the school use it every day to go home.’ • Some of the participants don’t use the Metro at all.
P182	JRW10(11)	North West	Jarrow March Statue	<ul style="list-style-type: none"> • ‘It is a symbol of Jarrow.’
P183	JRW10(11)	East	Viking Shopping centre statue	<ul style="list-style-type: none"> • ‘[it is] Near Morrison’s where old people shop,’ • Not everyone who shops there is old as relatives of the participants also shop in Morrison’s.
P184 - 185	JRW10(11)	Oblique	The Viking Shopping centre sign	<ul style="list-style-type: none"> • N/A
P186 (Void: blurry)	JRW10(11)	N/A	Jarrow Park	<ul style="list-style-type: none"> • Use to go there when they were younger.
P187	JRW10(12)	West	The new Jarrow School	<ul style="list-style-type: none"> • N/A
P188	JRW10(12)	West	View overlooking the new school	<ul style="list-style-type: none"> • N/A
P189 - 191	JRW10(12)	Various	Jarrow Cemetery	<ul style="list-style-type: none"> • N/A

Table 11.2 Continued:

P192	JRW10(12)	N/A	Trees and long grass	• N/A
P193	JRW10(12)	West(?)	Bridge over the Don	• N/A
P194	JRW10(12)	Oblique	River Don	• N/A
P195 - 196	JRW10(12)	North East	Post Box	• N/A
P197	JRW10(12)	North	Church	• N/A
P198	JRW10(12)	North	Statue at Jarrow shopping centre	• N/A
P199	JRW10(12)	North West	Jarrow Flats	• N/A
P200	JRW10(12)	North	Viking Centre sign	• N/A
P201	JRW10(12)	North	Sign on the Town Hall	• N/A
P202	JRW10(12)	North	Jarrow March sign on the Town Hall	• N/A
P203	JRW10(12)	North	Jarrow March sign on Town Hall	• N/A
P204 - 205	JRW10(12)	South	Viking Statue	• N/A
P206	JRW10(12)	Oblique	Church tower under repairs	• N/A
P207	JRW10(12)	North	Old street	• N/A
P208	JRW10(12)	South	Church	• N/A
P209 - 217	JRW10(12)	Various	Jarrow Park	• N/A
P218	JRW10(12)	North West	View up a street with parked cars at each side.	• N/A
P219	JRW10(12)	North West	Sign Post fixed to a brick wall	• N/A
P220	MWM10(4)	East	‘The first photograph is of the view taken from the top of Wearmouth Bridge, like facing along the river towards the sea.’	‘I chose to take this one because I quite like water and it’s a good view of the sea and the river and all that. It shows all of the apartments and how it has been regenerated and all of that. This also reminds me of walking across it at University and all of that, and with my friends and all of that, and going out drinking on a night time and just visiting people.’

Table 11.2 Continued:

P221	MWM10(4)	South West	‘Again, this is looking back towards where I took the picture from the first one, this is actually the Wearmouth Bridge which is like an icon of Sunderland really... although not as good as the Newcastle Tyne bridge (laughs). But, that’s just me personally.’	‘But this is just the view back up the river and all of that from the actual river, so we are down in the regenerated area and it’s a nice view of Sunderland itself really. And I remember, when I was at University when they rebuilt the floor because it was like rusting, and they had the floor up and the bus went across it and you could see right down through the bridge and all of that because they’d took up all of the metal panels up and were re-doing them and all that. So it was a canny way down!’
P222	MWM10(4)	North East	‘The next one is a picture of a bit of art work it’s of a giant screw.’	‘It reminds me of walking across with a friend and all of that. And it also interests ‘us because I am an artist and it interests me because it’s a bit like pop art and Andy Warhol really. It’s like big images in different materials of different inanimate objects. I just found it, funny, you’ve got a screw and lots of nuts and bolts and that ... probably represents the ship and industrial building and all of that. That’s just my view of pop art and a fun thing along the river. Its nice having art work on the river really.’
P223	MWM10(4)	East	‘The next one is another bit of art work which is on the river which is of a tree like a metal tree and all of that.’	‘It looks a bit like ... reminds me of the cranes and all of that because of the way of the bark on the trunk and it reminds me of ship building and industry and all of that. And again as an artist I just found it interesting. I like any kind of art and regeneration in a public space really and it’s always going to be good.’
P224	MWM10(4)	East	‘The next one again is again just the art work it’s the screws and nuts and all of that going up the walkway which is nicely done out.’	‘I believe that it wasn’t, when I was at university, it wasn’t as nicely done out as it is now, they had just built St Peter’s Campus and they were just regenerating ...and the Glass Centre wasn’t long built and they were regenerating the area. It’s nice to see it regenerated, I walked along with a friend a few month ago and it was nice seeing it being all done out and that because I hadn’t been back for a while.’

Table 11.2 *Continued:*

P225	MWM10(4)	South East	'The next is just of the fishing boats and that on the sea.'	'It's just nice to see the local industry still hasn't died out with the Glass Centre... and the decline of the shipbuilding and it's obviously industry, there with the boats and the fishermen there. So it's nice to see that.'
P226	MWM10(4)	South East	'The next one is just the back up the Wear of up from the water and the regenerated area.'	'It's nice to see it regenerated instead of the muddy banks and slopes like you use to see.'
P227	MWM10(4)	North East	'The next is another bit of art work it's of Bede, like the Lindisfarne gospel but it's not.'	'It's like enamel and glass sculpture of books and all of that, it represents Bede. It's just nice to have local art, representing something local like history wise and all of that. A lot of the art work along the river front is more modern representing the decline of the shipbuilding and what it was, there isn't really anything earlier which they should have.'
P228	MWM10(4)	East	'The next one is St Peter's Campus.'	'Although it was a big Campus at Sunderland University mine was like an art campus which was at Ashburn which is like on the other side of the river, but we still use to go there [St Peter's Campus] for I.T. and all of that. I still had friends who went there. It was really big, it was one of the more newer things, my university campus was really old there use to be a mansion house and it was really old, not modern compared to this one, this one had just been built when I had joined Sunderland University. Interviewer: 'What was there before the new campus? Do you remember?' 'I don't know, it was there when I went so I don't know. I think that it was just wasteland, just grass and land. Then they put the National Glass Centre and they did the St Peter's and built the area up. Which was nice. They should build the other campus like this.'
P229	MWM10(4)	South East	'The next one is of the cranes... again it's similar to the tree with the crane it represents the whole	'I know that shipbuilding was important on the North East rivers and that it was an industry in decline, and there is just a little bit left. Some people don't like them, but it's nice to show the cranes and a little bit

			industrial age with all of the ships.’	of industry which is left. It’s very monumental the way that they stand out and all of that... and that there is just a little bit of industry there as well.’
P230	MWM10(4)	South East	‘The next one is another view of the river, I am pretty obsessed with the water, and it’s nice seeing the water.’	‘I grew up on the sea and so I have always been to the beach since I was little and swimming in the sea with my family and all of that. My family has always been, particularly the males in my family, have always been comfortable on the water. And my Gran’s Granda’ was a boat man and he use to control the ships coming into the Tyne in and all of that. The family name, their family’s side was the Stevensons and they use to be Floyd boat men and they use to control the ships and they say that you couldn’t get into the Tyne if you didn’t know one of them! So it’s always been in my family and I’ve always grown up on the beach going down every summer and every day swimming in the sea. So water has always been there and I’ve always lived near it so it’s like look down and you can see the sea and all of that, and its blue as well, and as an artist I quite like blue and the sky and the sea and a good landscape always has water in it.’
P231	MWM10(4)	North	‘The next one is the National Glass Centre it’s actually of the cafe bit.’	‘It’s just the memory of walking along with a friend and all of that and we were walking along and all of a sudden there was this really, really, really, really bad snow blizzard and it was really cold. And we weren’t exactly dressed for winter and it was just like, we were just running to get to shelter and we went to the cafe for something to eat at the National Glass Centre and we just sat at this really warm heater ... fire and it was just nice! Really warm! We were getting hypothermia!
P232	MWM10(4)	South	‘The next one is, because there was a blizzard outside so we decided to go around the Glass Centre this is a picture of them blowing the glass in the glass centre and all of that. [The glass blowing] ... is good I think because it’s got members of the public involved and it’s showing them. It’s supporting apart of Sunderland’s history they are famous for their glass. I was always aware of that when I was at the university doing my art degree, and how famous they were for glass and all of that. I quite like some of the stained glass. One of my friends is a stained glass maker, and he works for a stained glass and all of that, and you’re just always around it. I remember when we use to exhibit our work and there was always the glass people exhibiting as well so	

			<p>it's just like a... although they weren't on our campus we still knew them it's just like another art form, when you're an artist and you don't do a particular style or particular type of something you always tend to respect it because you don't do it. It's always like aw! and sometimes you look at a painting and you look and it and you're like 'I can do that,' but something particular where you don't have the skills like glass blowing you tend to appreciate it a bit more and that. And it's the top, best in the whole world, so you've got to respect that. I think that just getting the public involved and all of that as well is a good idea, they had like a show on when we took this photo, and they have shows for the public and members of the community and it's really good.'</p> <p>Interviewer: 'Have you ever participated in blowing glass before?'</p> <p>'No, but when I was at college, they took <i>wer</i> [us] to Sunderland, probably before the National Glass Centre was built because it was like when I first went to college, so I would have been sixteen or something. They took us out to a glass blowing place in Sunderland and gave us a demonstration and did that thing where you hold the... so I remember doing that and we made like the same things so we had a day there and I remember that vividly like when we were doing that. It was just like a factory thing not a big place like the National Glass Centre and it had a shop at the front. It might have been close to the... I think it's closed down now.</p>
P233	MWM10(4)	East	<p>'This is St Peter's monastery, it's like, I didn't know it was there until I was wandering around with a friend and we decided to go and have a look in.' I found it really interesting, it's not really my period as an archaeologist I'm more earlier but it's just interesting to see how they have marked out excavations on the floor and that was outside. Then inside as well they had a hole where you could look in and see the archaeology... where they found remains and all of that. And they had stuff, and they had the local history as well which was nice like in the monastery where they had certain periods. We had a tour going around and the guide was showing us around looking at the older sections and the newer sections and 'that was built because of the fire' and it was just a good history lesson. You could just see that it was something built up over time and converted into the new. And there was the craft as well and it was the first place for like stained glass, and they imported, for the first time probably since the Romans like in Medieval, Anglo-Saxon times and that. They were the first to manufacture and bring it all in and all of that. I know it's fairly unusual for stone buildings in Anglo-Saxon times and it was a good day to see the history and all that of the whole place. It's very interesting seeing the old bits as well and the front bit, and the tower. We didn't go into the tower but we went into the gateway of the tower and seen some of the old carvings as well and as an artist</p>

			interested in it as well as an archaeologists, it was just good. It was something that I didn't know about ... fairly hidden.'
P234	MWM10(4)	North West	'This is erm... what use to be the Manor Quay ...when I was at university. It was the local, and sort of nightclub thing and I remember it because it was... it's called the Northern Shore now which was a bit of a surprise when I went and took this picture because I was like... because it always was the Manor Quay. And to be fair it was a bit of dive, but it was university run and it was by the university, and I remember after our lessons the whole class, because we were in a big class, we all got on really well and we use to all go out for a drink after lessons, there's a lot of time we would talk about what we were doing at work first but then we'd just go out drinking around a table and talk about the pubs. And I remember that we use to always get into the Manor Quay really cheap and that we didn't have to queue up because one of <i>wer</i> [us were] friends in the class she worked in the student union connected to the Manor Quay so she use to always get <i>wer</i> [us] in really quick without paying and queuing up for ages to get in. So just good memories and that, and it was fairly cheap inside, really cheap inside for drink. So it was a cheap night out and all of that, and I remember sticking to the floor because it was that bad. And I remember once my shoe got stuck to the floor and my foot came out of the shoe and the toilets were a disgrace as well but it was good and it was a part of the university and good memories and all of that...wouldn't change it. This was the end of the night really after we'd been to all the pubs and the clubs and then we'd go back to my friends and have a party there as well. But it was good, that was nearly every week.'
P235	MWM10(4)	North	'That is just another picture of the Manor Quay, well the Northern Shore it's like the main building, the other picture was the main entrance.'
P236	MWM10(4)	East	'The next one is further along it is Cafe Bungalow.'
			'Although they've changed the name it looks exactly the same as when I was at University, it hasn't changed a bit. I wonder if it is the same inside.'
			'I remember we use to have milkshakes in it and giant cake, really, really big giant cake which I couldn't finish. The biggest cake ever! And it has a really nice view of the sea so it's like water a really nice view and really nice, just nice really.'

Table 11.2 Continued:

P237	MWM10(7)	East	St Peter's Church	Adam Gawne: 'It was just the contrast between like the old and the new style of the actual church and just the way that the sun hits it as well, it just kind of makes it look unique really, it is something you know in the landscape just like flat then you've got this whole church.'
P238	MWM10(7)	East	St Peter's Church and the University.	Adam Gawne: 'That was mine as well, it was just the contrast between like the whole scale of the church which has been there for hundred years and then obviously the university so that was something old and the new and the strong contrast between the two.'
P239	MWM10(7)	South East	St Peter's Church	Chris Oliver: 'Well the church is really a special church because it is one of the oldest churches in the country, or is it one of the oldest churches in the world? It can't be. Erm I can't remember exactly what it dates back to, but it is a very special, nice ancient church and it looks really nice.'
P240	MWM10(7)	South West	Wearmouth Bridge	Chris Oliver: 'I think that I just took that of the bridge because it was such a nice view. But the bridge is obviously not that prominent in that picture, so, it's just a nice outline. Because I don't know, the bridge, the structure just looks really nice from that angle where we were.'
P241	MWM10(7)	West	Wearmouth Bridge and Sunderland University.	Elaine Smith: 'The reason that I took view was because the bridge was there and it's the oldest bridge and the university. And also because I can remember when that was all shipyards, showing me age here, so that to me has memories because my husband use to work at the shipyard and I use to come down and see him down there. So I can remember all of that when it was flat and all shipyards and then the university just sort of rose out of it. Which I think is really, really a nice thing to remember.'

Table 11.2 *Continued:*

P242	MWM10(7)	East	Liam Bell: 'The next couple are mine, they are just of the university campus.'	Liam Bell: 'It is where most of us have gone to university, it is very new looking. Very modern, they've got the, well the architect has tried to make it look like, certain aspects of the building look like a ship whether or not you're suppose to... Other people think that but that is what he had in mind and way.' Andrew Leadbitter: 'It's like a nautical theme.' Liam Bell: 'Aye a nautical theme.' Interviewer: 'Do you know what the buildings are used for?' Liam Bell: 'Erm, they've got different schools, that one there is the media centre where the student radio is run as well, the previous was just a lecture theatre.'
P243	MWM10(7)	South		Andrew Leadbitter: 'Just basically because Sunderland use to be and a shipbuilding town which Elaine has already said, and it just amazing that Sunderland use to be the biggest ship building town in the world.'
P244	MWM10(7)	South West		Adam Gawne: 'That was mine yeah, just kind of showing the flatness of the land against the contrast to the high sort of flats, so obviously you've got two different contrast there again. Then there is open space and the high rise of the busy area of everyday living.'
P245	MWM10(7)	South East	Shipyards, crane and National Glass Centre.	Adam Gawne: 'That was mine contrasting the shipyard with the crane and then obviously the new thing of the Glass Centre but with the tradition of the art form which Sunderland is obviously renowned for as well so there is still the old and the new..'
P246	MWM10(7)	North East		Adam Gawne: 'Again I think that was mine, that was just the high rise in the background and the flat area which again has been landscape for everyone to enjoy.'
P247	MWM10(7)	East	The National Glass Centre.	Adam Gawne: 'That was mine as well, that was just showing the grandness of the Glass Centre with the idea that it has the ship grandness of the masts ...and the idea of the way that it was designed.'
P248	MWM10(7)	South East		Adam Gawne: 'That was just me again with the actual sign.'
P249	MWM10(7)	Vertical	View inside the National Glass Centre through the glass roof.	Adam Gawne: 'That was me just showing the height. Yeah that's through the glass that you have a view of the actual Glass Centre.'

Table 11.2 *Continued:*

P250	MWM10(7)	East		N/A
P251	MWM10(7)	North West		Adam Gawne: ‘That was showing just the landscape on a different site and you can see the rest of Wearmouth and the university there which is prominent sort of area.’
P252	MWM10(7)	North West		N/A
P253	MWM10(7)	South		Adam Gawne: ‘That’s my one, that is the view I use to look out on when I was at university, it is nice as it leads out onto the sea and erm I walked out on the pier to the lighthouse loads of times and it’s a really nice view when you look back into the city on a night it looks nice when it is lit up.’
P254	MWM10(7)	South		Adam Gawne: ‘It looks nice when you see the boats coming in as well and with the marina just around the corner.’
P255	MWM10(7)	North		Adam Gawne: ‘That was me just where I go cycling and the nice views that you see along there trying to relax, and it’s just kind of the uniqueness of the landscape where they have tried to incorporate art with the scenery.’ ‘It’s nice along there,’ ‘It’s actually quite a nice walk,’ ‘Yeah its calming along there’ ‘Right along the coast it is lovely,’
P256	MWM10(7)	South East		Adam Gawne: ‘Yeah that was just kind of the shoddiness of the area as well, it’s quite a contrast as they’ve made all of this effort and then there are still some areas where... yeah it’s just like the petrol station is falling apart and there’s areas along side it as well,’
P257 - 260	MWM10(7)	South East		Adam Gawne: ‘That was mine just trying to show the landscape there where it is really, really different going into the marina but then when you go there is a kind of oldness and poverty in a way with some of the buildings looking shabby,’

Table 11.2 *Continued:*

P261	MWM10(7)	North West		Adam Gawne: 'That was where you go into the heart of Wearmouth there is the <i>Industrial-ness</i> of it all where you start to see old buildings just left. The heart of Wearmouth is old and industrial and the rest is like nice housing and more affluent,'
P262	MWM10(7)	South East		Adam Gawne: 'The last one was just like the church with this greenery contrast to the more built up and kind of cant think of the word...' Liam Bell: 'Congested,' Adam Gawne: 'Yeah, well that's the church there and just the university behind,' Liam Bell: 'Just shows the middle of the city where there's a bit of open space, it's nice to have a bit of grass aye, but you can't play football on,' Verity Kalinowski: 'I think it's pretty,'

Table 11.3. *Drawing Elicitation Register of Art Work*

Drawing number (D):	Participant accession reference:	Participants description of their art work and their impressions of the landscape:	Identifiable features in the artwork:
D1	JRW10 (5)	'When I go to school, I pass the police station and I take the car. The police station is very big, and daddy drives it. I like to turn over the music. When I was five I had a pet dog, and I walked it to school. Its name was Alfie it was black and white.'	Police station, sky, white clouds, sun, grass, dog, the participant and an additional person.
D2	JRW10 (5)	'I walk past a bus station'	Bus stop and a self portrait.
D3	JRW10 (5)	'It was Rainey and stormy but another planets (?) sun had come. All the rain had come from the storm'	Sky, sun, grey clouds, rain and lightening.
D4	JRW10 (5)	'I made a prisoner at the police Station'	Police station, prisoner, police dog.
D5	JRW10 (5)	'Swimming pool and police station, it was raining on the swimming pool but it was sunny at the police station.'	Police station, swimming pool, sky, rain and sun.
D6	JRW10 (5)	'I play outside at some bus stop '	Bus stop, grass, fireworks and a self portrait (?)
D7	JRW10 (5)	'I painted a police station'	Police man, police dog (?) police station, clouds, lightening, sun, sky and grass.
D8	JRW10 (5)	'Metro and track'	Sun, tree, the Metro, the Metro track, a road, a monster truck and a patch of grass.
D9	JRW10 (5)	'My police station'	Tree, building (police station) grey cloud and a traffic light.
D10	JRW10 (5)	'It is a dinosaur'	Grey clouds, a tree, a dinosaur and a possible human figure.
D11	JRW10 (5)	'I paint my house because it's rainbow and beautiful and they...[end]'	Participants home, rainbow stripped colours and a sky with white clouds.
D12	JRW10 (5)	'My police station has a police man'	Police station, police man, prisoner in jail, grey clouds and lightning bolts.

Table 11.3. *Continued*

D13	JRW10 (5)	'I go to a hospital and I done some ... and top of the hospital there is a sign'	Hospital, drawing of the participant, two ambulances and a sign on top of the hospital.
D14	JRW10 (5)	'The butterfly was trying to get home in the storm'	Butterfly, black clouds, lightning bolts, rain drops and possible hale drops.
D15	JRW10 (5)	'I drew a police station. It was at the back of the police station and at the back of the police station there is a swimming pool. The police station they have a tennis court and a bandstand (?)'	Self portrait (?) a police car, a dark blue sky, the sun.
D16	JRW10 (5)	'It was sunny and thundering and lightening and raining'	Dark blue clouds, rain and lightening (?)
D17	JRW10(5)	'I go to the pool with Adam, Jake and Harry and Dad.'	Swimming pool building and the sun.
D18	JRW10(5)	'I went to school and I saw a police station,'	A police station with many windows and a door, a police man, two police cars, a sun, white clouds and rain.
D19	JRW10(5)	'I made a house and it is my house and it looks beautiful. And I made it with paper underneath and on top of it there is some paint and some more paper on it and they is some windows and then most of it is some patterns on and they are hearts and some smiles and the roof and it is blue and the walls are red and there is some green for the grass and the patio and a s(?) and I painted blue for the sky and I put some glue for so I can put the stuff onto it and I stuck the paper with glue and the things on the wall and the grass and the patio are made of the painting that I done,'	The participants house, a sun, sky, grass, windows a door/patio, hearts and smiley faces.
D20	JRW10(6)	'This is me at the park it has been done out it is very good,'	Self portrait, swings and a slide.

Table 11.3. *Continued*

D21	JRW10(6)	'I go to Holland in an airplane and the trees are beautiful and green the sun is hot,'	Picture of Holland, blue sky, sun, two trees, metro track (?) and a self portrait (?)
D22	JRW10(6)	'I am going to be in the newspaper because I visited the Town Hall on a school trip. Not everyone went on the trip, only good readers went, that's the person who let us in, and that is a car,'	Sun, rain, town hall, car, worker at the town hall and a road.
D23	JRW10(6)	'Poundland'	Poundland shop, signpost, figure, sun, entrance and exit.
D24	JRW10(6)	'I went to <i>Teabarns</i> (?) it was yummy! Mmm...mmm... I had a taxi home ...I mean to my Dad's house.'	Tea barns (restaurant) with a sign on the top and a family portrait.
D25	JRW10(6)	'Bouncy castle at Morrison's'	Bouncy castle, self portrait and Morrison's sign
D26	JRW10(6)	'I drew the hairdressers because I like going to it, I am going to draw the sun,'	Hairdressers, sun and chair inside the hairdressers.
D27	JRW10(6)	N/A	Park slide, swings, monkey bars, clouds and a sun.
D28	JRW10(6)	'That's some snow, and a police car with an aerial,'	Car, road and rain
D29	JRW10(6)	N/A	Park, with monkey bars and a slide. Also there is a sky.
D30	JRW10(6)	'I drew the park, I usually pass it on the way to school and going home, that's a pond, tree, sun, me, a dog and a chair,'	Park, tree, self portrait, dog, cloud, sun, pond, a pirate, a monster and a bench (?)
D31	JRW10(6)	'A car going through the Tyne Tunnel'	Car, road, Tyne Tunnel entrance/exit.
D32	JRW10(6)	'I made a house and my Dad and Mam have shopping coming home'	Sky, beach (?) house and family portrait
D33	JRW10(6)	'I drew my house with England flags and me and my mum'	Sun, participants house with windows and doors, England flags, participants portrait and her mums.
D34	JRW10(6)	'It was very hot so that I stood under shade'	South Shields beach, sun, blue sky and participant's portrait under a sun shade.
D35	JRW10(6)	' A post office'	A post office and grass
D36	JRW10(6)	'I drew the police station'	A police station, blue sky with white clouds and green grass.

Table 11.3. *Continued*

D37	JRW10(6)	N/A	The police station and a blue sky
D38	JRW10(6)	'It's a man in the police station'	Police station, a man and a blue sky.
D39	JRW10(6)	N/A	Person on a swing at the park.
D40	JRW10(6)	'Street, football pitch, World Cup, chocolate factory, his house a circus and a Limo.'	Houses, factory, football court, road with cars, Fairground wheel, circus tent and mountains.
D41	JRW10(6)	'I painted Grainger games'	Sun, blue sky and a shop.
D42	JRW10(6)	'That's the hairdressers'	Sun, hairdressers, a hair dresser's chair and a figure.
D43	JRW10(6)	'The park and there's the play area with swings a tree, tyre swing and ball, it has decorated corners.'	The park, climbing bars, tree, dog, grass.
D44	JRW10(6)	N/A	Shop
D45	JRW10(6)	'It's a Lego factory, my Dad told me that there is one in Newcastle'	Lego factory
D46	JRW10(6)	N/A	Games Station, blue sky
D47	JRW10(6)	N/A	The park, slide, climbing bars, sun, blue sky and two figures.
D48	JRW10(7)	N/A	Sun, blue sky and clouds, and the cast of Shrek
D49	JRW10(7)	N/A	McDonald's, sun, blue sky, the drive through, three human figures.
D50	JRW10(7)	'A sea picture'	Beach, sand, sand castle, sun, blue sky with white clouds, a fish and a human figure.
D51	JRW10(7)	'Bugs and flowers.'	Rainbows, flowers, bees, worms , butterflies and spiders
D52	JRW10(7)	'The statue near Town Hall'	Statue of Palmer with a human figure at either side of the central statue.
D53	JRW10(7)	'because there are games in it, because there is a Xbox there'	Games station depicted with a games box 'where you can play the Xbox for free!' and a human figure.
D54	JRW10(7)	'Shoe Zone'	Drawing of Shoe Zone (a shop)
D55	JRW10(7)	'I drew McDonald's because I like the food and the seats'	McDonalds, sun, road, cars and human figures
D56	JRW10(7)	'Food glorious food from McDonalds chicken legend beef burger!'	McDonalds with three human figures inside.

Table 11.3. Continued

D57	JRW10(7)	Games station – lists favourite computer games	The shop ‘Games Station’ with drawings of consoles and signs with prices on them. There is also the image of a figure walking through the entrance.
D58	JRW10(7)	‘This is the Jarrow March there are looking for work and so there can get money to buy some food for them and the babies and the children there are holding a big sign saying Jarrow March which is a crisis and there are shouting we want money and we want work. The babies are crying because they are hungry’	The Jarrow March statue
D59	JRW10(7)	McDonalds	McDonald’s with Shrek character in the window. And a McDonalds sign.
D60	JRW10(7)	A tram at Beamish	A blue tram on a grey tarmac surface.
D61	JRW10(7)	N/A	River, tree, reptile, the sun and dark grey clouds.
D62	JRW10(7)	The Viking Statue in front of the town hall	The two Vikings on the Viking Statue
D63	JRW10(7)	‘It is a Tyne Tunnel a new Tyne Tunnel’	The new Tyne Tunnel with a work man on top of the tunnel. There is also a car and a mini digger next to an old building with smoke coming out of the chimney. Next to the Tyne Tunnel there is a high fence and a patch of grass. There is also a sun with a smiley face and a cloud in the sky.
D64	JRW10(7)	‘Because it has lots of games and you can go on the Xbox 360 for free,’	Games station shop drawn with shelves that display games which you can buy and a consol which you can play for free.
D65	JRW10(7)	‘I wanted to draw Mac.D’s because I like the food.’	McDonalds Dairy Way? There is a McDonalds arch and people inside at the windows. There is a sun and a road running along the front of the restaurant.
D66	JRW10(7)	‘I love McDonalds and like it to’	McDonald’s and the big ‘M’ sign. The building of the restaurant shows tables and people.
D67	JRW10(7)	N/A	A colourful painting of McDonalds with the Big ‘M’ sign.

Table 11.3. *Continued*

D68	JRW10(7)	‘The metro because I love trains, I have been to: York = [x] 4 Tanfield = [x] 100 Beamish = [x] 72 Shildon = [x]64	The Metro train on a train track with the Tyne tunnel and the pedestrian escalator.
D69	JRW10(7)	‘Gecko hut,’	Gecko beneath a stone monument with a plant. The sky is blue with white clouds.
D70	JRW10(7)	‘I like my picture because it has a tornado in it,’	Gecko beneath a stone structure with a plant. There is also a picture of a man. The sky is blue, there is a tornado.
D71	JRW10(7)	‘I drew Jewellery because it is my favourite thing,’	Earrings and bracelets
D72	JRW10(7)	‘Because it has lots of games and it is lots of fun,’	Games Station
D73	JRW10(7)	N/A	McDonald’s with adjoining car park. There is a sun in the sky. Shows the tables and the service desk.
D74	JRW10(7)	‘Burger King is a lovely restaurant because the food is yummy,’	Burger King with tables in the window. There is a big burger king sign and cars.
D75	JRW10(7)	‘Because it does good food,’	McDonalds with two smiling people in the window. There is also the McDonald sign.
D76	JRW10(7)	McDonalds	McDonalds with grass outside the front of the door, there is a <i>Shrek</i> poster on the door.
D77	JRW10(7)	‘I like it because I like the games,’	Picture of Grainger games with games and a console in the window. There is also a Grainger Games sign outside the front of the shop.
D78	JRW10(7)	N/A	Gecko beneath a shelter with the sun and clouds. Round pebbles at the base of the picture.
D79	JRW10(7)	‘Cool Day,’	Monster truck, a tank, a go, go, go sign and a ramp. The sun is smiling and ‘Cool day’ has been written on the clouds.

Table 11.3. *Continued*

D80	JRW10(8)	N/A	A picture of Morrisons with the clock on the top of the supermarket. There are many people in the foreground of the picture, one with a push chair. There are also flowers, grass and two trees. One of the trees has two birds sitting on a branch. Outside Morrison's is the trolley bay and a fish pond. The sky is blue with clouds.
D81	JRW10(8)	N/A	Bede's World Farm with goats, pigs and sheep in different fenced off pens. There is also a duck pond with two ducks surrounded by grass and then another fence.
D82	JRW10(8)	N/A	A picture of two houses with numbers on the door. Along the front of the street there is a postman driving his van along the road. The sky is blue and there is a tree or vine growing up alongside one of the houses. There are also flowers and an area of grass around a lamp post. The houses are very colourful.
D83	JRW10(8)	N/A	Thatched house with small hills around the outside. The sun is shining and the sky is clear. Possibly a house at Bede's World.
D84	JRW10(8)	N/A	A picture of two semi-detached houses, one of which has a figure in the window. Between the houses there is an external post box. In the background there is a sign pointing in the direction of Morrison's supermarket.
D85	JRW10(8) Anon.	N/A	A painting of games shop with consoles in the window and a sign on the top of the store. In the foreground there are a lot of people going about everyday life. There is also a lot of grass, a footpath and some flower bushes. There is also a tree. The sky is blue with white clouds and the sun.
D86	JRW10(8)	N/A	This picture shows various apparatus at the park such as the rope climbing frame, the egg cup and the slide set on grass the sky is behind.

Table 11.3. *Continued*

D87	JRW10(8)	‘This is my painting of the Tyne Dock’	A painting of the Tyne Dock. The dock is shown to consist of wooden planks. There are two canoe like boats moored at the dock.
D88	JRW10(8)	N/A	This picture shows Greggs the bakers and a mail box. There is also a chocolate shop. There are clouds in the sky.
D89	JRW10(8)	N/A	This picture shows many horizons one of which may be the Metro track. There is a sun in the sky.
D90	JRW10(8)	N/A	A picture of the park with a pink background. This picture shows the swings, the egg cup and climbing apparatus.
D91	JRW10(8)	N/A	Picture of Morrisons with the clock on the top. There is a window which shows some goods. There is also a tree and a car in outside of the shop. In the tree there is an animal and the sun is in the sky. There is also the Morrisons sign.
D92	JRW10(8)	N/A	Picture of Morrisons with the sign and the clock, there is also Greggs next door. The sun is shining and there is a tree with a cat in it.
D93	JRW10(8)	N/A	A depiction of Jarrow park apparatus showing the log roller, the egg cup and a spinning swing. There are clouds in the blue sky and grass on the ground.
D94	JRW10(8)	N/A	Picture of a house with smoke coming out of the chimney, there is a blue sky.
D95	JRW10(8)	N/A	Detached house with fence at either side. There are curtains in the window and smoke coming out of the chimney. The sky is blue and there is a big sun.
D96	JRW10(8)	N/A	Morrisons with a ladder up the side. A Union Jack hangs off the side. Morrisons is labeled in the door way a figure with a trolley. There are also two helicopters with people travelling down ladders. There is also a car and the C statue from Jarrow.

Table 11.3. *Continued*

D97	JRW10(8)	N/A	A house with lots of windows. The sun is shining onto the house from the top left hand corner of the picture.
D98	JRW10(8)	N/A	This picture shows a detached house with a thatched roof(?) there is some grass in the foreground and a big yellow sun in the background.
D99	JRW10(8)	'A Pirate Ship!'	A pirate ship flying the Jolly Roger flag. The ship is floating on some waves.
D100	JRW10(8)	N/A	A pirate ship sailing on a blue sea. The ship is flying the Jolly Roger flag.
D101	JRW10(8)	'There sports shops, and that's where you park.'	A pencil drawing of two sports shops. There are human figures located in front of the shops and a sign post for parking. Vertical lines at the base of the picture could represent car parking spaces.
D102	JRW10(8)	N/A	A picture of a local park with swings, a slide and see-saws, there is a car driving in front of the park along a road with two people inside.

Appendix 5

12. 1. Interview and Focus Group Transcripts

JRW10(1)

Interview with Jennifer George, a volunteer at the Church of St. Paul

May 2010

Interviewer: What is your connection with Jarrow?

Jennifer: Connection? Right, well I was born in Jarrow. I am 52 years old now, but I've lived in different places. I have lived in Jarrow, Hebburn, Marsden but I was brought up on Whitburn Cliffs. But I love Jarrow, I've come back to Jarrow eventually, after being away for fifteen years, but just of across the way to the coast and Marsden; that's as far as I've been, you know. And I love Jarrow, I love St Paul's Church and I am a volunteer here and I love the work.

Interviewer: What are your impressions of the local landscape?

(Pause)

How would you describe the local landscape?

Jennifer: Oh, now that's a bit of a question. We have got some lovely park areas along the Don, the local river, and a cornucopia of bird life. I saw a Heron yesterday because that's my thing, but I didn't have my binoculars or my camera so that was typical. We've got on the river, birdlife, gulls, black-headed gulls, oystercatchers, swifts - all sorts.

Interviewer: How do you perceive changes in the local landscape?

Jennifer: I don't think it has changed a lot in this exact area, Jarrow, Church Bank, you know. Because it is an industrial area, we had the open cast and a few others which I don't know the name of; it's a paint company. And of course the landscape is changing because of the new Tyne Tunnel, Tyne Tunnel Two. So, erm, well, what they have done has been great to the public and they've made access anyway on a bottom road, a high road, and they are working in between. And they've actually reached the middle at the moment, so they are actually through a couple of days ago. So it is going to change a little bit road wise, you know, but I think if we can just step away from that and come down to St Paul's maybe and have a look and see what's on offer, you know. But there's community centres and all sorts going on, there's church life - big church plans and things.

Interviewer: You mentioned the community centre's, are you involved a lot with local community activities?

Jennifer: Well, in between with the grand-bairns [children], what I do is I volunteer here at St Paul's two days a week and of course this is my church. I worship here on a Sunday. Well, I just love it, and I love showing people around as well, proud of the history of St Bede.

Interviewer: What are you most memorable experiences that have happened in this area?

Jennifer: Well, I am a simpleton at heart, and I think just finding wildlife and stuff, like. I named the statue outside of Morrison's. I don't ask for much you know. I am very grateful for what I have got. Yeah, it was publicized (the naming of the statue), and I won a great big basket, a hamper; you know, face in the paper and that, fifteen minutes of fame.

Interviewer: What made you enter the competition?

Jennifer: Optimism and wanting to win, just enjoying a simple life reading the local newspaper the Shields Gazette and filling in the odd competition. Actually, I won quite a few competitions in that newspaper, I won some spectacles from Spec Save. I had a lucky streak actually, it was great. These aren't them I hasten to add, they've cost me a fortune since.

Interviewer: So what do you think about the statue which you named?

Jennifer: I love it, I love it. We saw the small version that the guy made, Graham Ibberson, when we were rubbing shoulders with the mayor and the mayoress et cetera at the grand unveiling at Morrison's supermarket. So, the tiny little model he had made initially, well you know what's on the statue, there is a lady holding a baby leading the march, then a couple of gentlemen, a little boy and a little girl and a dog, all very good. Getting back to prizes, I got a huge hamper in an old fashioned linen wicker basket. I've still got the basket I use it for the laundry. But the hamper was gorgeous. And I also won a framed photograph like a set-out of the making of the statue, the different stages, in a frame, myself me joint winner you know. It's fantastic, and the sculptor, he is standing there nose to nose with the gentleman in the sculpture, you know, with the flat cap on.

(Interruption)

Interviewer: What do you enjoy the most about volunteering here?

Jennifer: I don't know. I get a grasp on the place and this place is worth getting a grasp on to. I am just proud and I want people to share it, know about it and to tell people about it, to help to put Jarrow on the map. Because it deserves to be, with the ancient history and, of course, Bede's scholar, it deserves to be well known, to say the least.

Interviewer: So do you think that if the World Heritage bid is successful it will change how people think about Jarrow?

Jennifer: Hopefully. Yeah, I mean we do get a diverse group of people worldwide, you know, coming in to see the relics and things like that. I don't know if you've had a look around, but we've got ballista rails, we've got Celtic scrawling and we've actually got the Jarrow cross. That was found down by the ancient bridge on the Don, just down the bottom here. I don't actually know when it was first built across but there would have been a few bridges, I would expect, from Bede's time. They may have been destroyed during the Viking raids et cetera et cetera and the reformation of the monasteries and all of that you know. But, at the moment, it has been Medieval that I know of, and then it's been Victorian, eighteen something, it has been rebuilt. But when you're on it, you get to a dead-end because there is a wood yard at the other side of the river. But I have heard on the grape vine that it is going to be re-opened so people will be able to walk across it and cut through maybe as part of the Bede's way pilgrimage which is annual from here.

Interviewer: Will you be doing the Bede's way this year?

Jennifer: No. I am a walker, like, you know, but I haven't prepared for this really. There is still time, like, it's not until mid-June. It's great - all of the Clergy go in, and stuff like that, and you can get sponsored.

Interviewer: Have you done the walk before?

Jennifer: I have done walks, but I haven't done this one. But saying that, would you like to know about a job that I use to do six years ago?

Interviewer: Of course.

Jennifer: It was with an organization called 'Ground Works'; they are a registered charity. They got a hold of some monies, apparently, and started some ... work, invited from around South Shields, Hebburn and Jarrow, to be employed by them. And the lucky ones obviously got the job, and we actually planned out a 26 mile radius in South Tyneside to be doing the heritage trail, taking in Whitburn and Marsden, Hebburn, Jarrow and South Shields, just marking out the areas and actually marking out Bede's Way, putting plastic plaques on farm gates et cetera - with permission I hasten to add. And we've actually marked out the Bede's Way pilgrimage from St Paul's to St Peter's in Wearmouth, which is the Twin Monastery to this place. Of course, we were walk guides, you know walk leaders, so we invited the public and we publicized it all and met at different venues and took the public on coastal walks et cetera, and inner-land walks and, of course, we covered the areas where we could actually manually point out the history, say, a church, or a park, you know, and just literally show off the coast and things, because we have a beautiful coast in South Shields.

Interviewer: It is very beautiful!

End of Interview

JRW10 (2)

Interview with Jimmy Guy, the Verger of St Pauls

May 2010

Interviewer: What is your connection with Jarrow?

Jimmy: Well I am the Verger of St Paul's church. This will be going on for my eleventh year as verger. But I also take care of the groups coming for the local history, also take care ... We are an ecumenical church, so all denominations come here, because in Bede's day, there was no divisions. So consequently me and Meg; the fellow warden at that point in time, in 2000, we asked the Arch Bishop John if we could go full ecumenical and he said yes. So we look after all the pilgrims who come we set up Masses and Eucharist's for them and we have everything set up in order to do a full mass or Eucharist. Whichever way, Roman Catholics call it a Mass, Church of England call it Eucharist so we get all denominations. So we have had Greek Orthodox, Baptists you name it come from all over England and all over the world so that's basically our job to look after pilgrims and make sure that they have a very good visit here but also it gives me the opportunity of St Francis preach the gospel to use words if necessary well I use the history to do it.

Interviewer: Do you enjoy volunteering here?

Jimmy: Oh aye, it's very rewarding because, there's nothing better, I suppose this could happen to you, when you open windows for people to look through and they find another subject which they can explore and that is one of the greatest things you can do at times. Of course Bede was a great educationalist and I can quite understand that.

Interviewer: When were you're first encounters with Jarrow?

Jimmy: Oh way back when I was little, I use to come here when I was a little lad. In fact I was here in it would be 72, 73 when they were doing the excavations here. And of course I was confirmed here when I was twelve by Michael Ramsey who was, he was assistant in crowning Elizabeth. But I was baptised in Monkton actually in the Venerable Bede Church it's a coincidence that with the church so it's quite a strange connection and yet you end up here looking after it, where he preached and where he lived. Strange isn't it. I suppose it's like life you think you go off in all different funny directions but I don't think you are you know, I think you go in one straight line, and that you're fooled.

Interviewer: What are your impressions of the local landscape?

Jimmy: Well I mean compared to when I was a boy, the amount of industry that has

gone on the river, I mean just beyond the mud flats which is now Nissans car park which was a nature reserve with a tremendous amount of birds came over was the oil jetty and it would be full of smoke and soot. We still have some industrial soot on the walls outside and I mean all the ship building has actually vanished right the way up to the river there is none left at all so only one place I think at South Shields and across Wallsend where the big slipway was. The biggest ships ever build so the *Northumbria* was the biggest ever tanker that when they launched it they didn't think that it would turn around in the width of the Tyne. Now all that's changed. So the air has changed tremendously, but also the landscape, we don't have the industrialization sadly, but, that's history. With industrialization you get pollution really what's happened we are just reverting back to what the land was before industrialization. So it's too and fro. So it's better for everybody, but sadly the industry has gone.

Interviewer: What do you think are the most important aspects of Jarrow's Landscape?

Jimmy: Jarrow's, landscape, o well I mean, the river Tyne, it's a great big thing the river Tyne. The Tyne itself goes right back in history it's got tremendous force itself how people lived around it, how people worked around it, the history behind it, Lord Collingwood people like that. The amount of sailors came from this area, and the Merchant Navy, during the war I mean it was targeted here, and the most famous ship that was built here was the *HMS Kelly*. Do you know the story behind that? Because it got torpedoed four times before it finally sunk and my cousin was actually on the Kelly. We still have the graves in Hebburn it pulled into Lesley's here after it got bombed in the Mediterranean I believe, and then they toed it back and had to clear out all the dead bodies. They are all buried at Hebburn cemetery. And every year the Mountbatten use to come back because he was the skipper of the Kelly, that was his boat, so there's a lot of personal connection up here with the actual ship itself and the repairs that were done, Lesley's yeah. And also I mean the local history itself there's generations and generations going right back in Jarrow right way back to the time of Bede, we don't know how far , but when you think of Jarrow in 681 when the chapel was built its been there since that time. But also at that point in time it must have been quite an important place because the manuscripts have been found all over Europe. One of the greatest things is that the Codex Amiantinus which is in the Laurentian library in Florence that was found in Amiata a little village outside of Sienna it was an Italian monk that scraped out the title page and put in his own name. He was a fraud, but he made one mistake he forgot to change the Latin from *fare* means furthest west. Sienna is certainly not the furthest west is it? England was and that's how he got caught out. There were three bibles were made, so that is in Laurentian library and of course with the ecclesiastical history of the English speaking nation, that's the foundation of our history it was wrote here. But also, he gave us our name, the first time it was ever penned, the English. Well that shows you how important this landscape is. Ok it has changed over the years we've lost the mud flats there, Nissan's got its car park but we might get it back. You know the thousands of migrating birds that use to come flying here have dispersed elsewhere. But you never know, life changes in a hundred years we might be not driving petrol cars but flying around in two hundred years anyway!

Interviewer: What are you most memorable experiences of engaging with the landscape?

Jimmy: Well this landscape, hanging up at (20,000?) feet ... in a parachute jump over looking down at the river Tyne and seeing as far up as Holy Island and right down to Yorkshire. It was a beautiful day, wall to wall blue, that's what you call... and how green this land is. But when we get the Americans here they are so shocked about how lush the place is, we are in a very temperate zone aren't we? We get winters, hard winters and sometimes hot summers but when you see it from the air, you see all, I mean you're like an angel up there you know you've got no wings your just floating and then you see the Tyne wandering through, and you're looking at the history of my parents and my grandparents and all that, you see it all.

Interviewer: You're a lot braver than what I am!

Jimmy: O I'm not... I did one jump it was wall to wall blue, the thermals were coming up and it was the height of summer everywhere was brown, I found a three quarter cigarette in my jump suit pocket and I had a lighter so I lit it up! O I would do crazy things, that's why she married me. So I lit it when I finished it, well if I'd through it away it would have set the whole place up on fire it was brown all the grass so I stubbed it out on the inside of my foot . Yeah well I got caught they were watching me through the telescope so I got severely reprimanded. That was a tremendous feeling. But one thing I did notice, which was shocking over Newcastle at about 1000ft there was a core of fumes and when you swung around there was another one over Sunderland, definitely. Almost as though you'd made a sandwich, yeah? The smoke was the filling. And the rest of it, you could see for miles it was fantastic.

Interviewer: How do you engage with the landscape? Are you involved in any local activities?

Jimmy: Well I use the history of the landscape and the landscape and talk about it, I've talked about that, the landscape has taught us a lot of history. And also I am the one who drew up Bede's way, which links the two monasteries which is Bede's way now. And it has been adapted by the council to a cycle track, you know so I am quite proud of that. It all started on my dining room table from A-to-B on two maps and we went to see the walks officer for south Tyneside and he said 'Why didn't I think of that?!' and it developed, it was our pilgrim way actually, and it developed into Bede's way it's still the same route.

Interviewer: Have you walked it all yourself?

Jimmy: O why aye dozens of times. I am an ice climber, I am a mountaineer and I am a long distance walker I've done a bit of pot holing, parachuting, a bit of flying, pretty active from that angle. There's my wife, she's an old dear now, were both 70. But she has climbed 1000ft in the Alps slamming away with an ice axe, you wouldn't think it would you? She's an old dear, somebody's grandma but that is what people forget, what we have done in the past, you don't know you see.

Interviewer: Do you think that the success of the world heritage bid will change how people think about the local landscape?

Jimmy: I think that they will appreciate it more because the more they find out about their own community and about the history of their own community they will really start appreciate it. Because if there's one thing I have learned in this life, and you will probably learn it too, you'll never value anything until you loose it, and I hope it doesn't happen to you because it's a big mistake not to value a thing, because when it's not there you'll miss it. There's many thing you'd like to say to people, its best to say it now while you have the chance, because a time will come when you won't so really when you think about it, that's exactly the same way as the landscape. You really have to appreciate it because like for instance oil leaking up in the everglades in America, where they are getting all the animals and birds and turtles washing up, people are screaming out now and they're realised how important things are, how life is, the landscape is important and of course with this being a green and lovely area, there is one thing that we do need with what was an industrialized area is to get cleaner air health aspect of people so people live longer with less heart problems with less lung problems from the old age of industry. Well I do think that people will appreciate Jarrow much more. It has its own history, if we go back to the 1930s the Jarrow crusade- my father was on it- looking back at them days, the bad old days and yet they use to call them the good old days because you could leave your back door open all day and nobody would bother you because everyone had nothing you can't really do that today, they weren't the bad old days, they were the good old days in one sense and bad in another. When I was little, my father was on what was commonly known as the dole we didn't have much and one of the I mean I went to school and I had a badge, and we weren't allowed to wear badges so I got six of the best for wearing a badge so when I took it out there was a darn in my jumper that was what the badge was for to hide the darn so the school master told me to put it back in from that day I said I will never ever be badly dressed. It is rather odd that when I left school I went into the ...Club I did forty years of management always used to go to fashion stores and I was always well dressed! But now look at ya your shirts are creased and shoes aren't polished but back then it was tough going. I never ever looked down at my parents from that angle they did the best that they could for me. It was nothing for me to go with my father, used to go down on my bike from ten year old down to Boldon pit to pick coal, pick coal and push it back and you use to have to go through all o the kissing gates along the rail way line to get back to Primerose. Lift your bike over, lift the coal over, put it back on push it 100 yards come to another kissing gate because you couldn't push the bike far. People really appreciate the good times when they have the bad times to balance.... And of course being ecumenical all pushing the ecumenical business here in the church because of the World Heritage Bid all people should be able to worship here. Bede said that there was no divisions we were all Catholic, so we asked Bishop John if we could go ecumenical and he said go for it. So that's one of the big things we are happy about because there is more involvement from other denominations worship here which is a big thing. And we get phone calls from all over.

Interviewer: From how far away?

Jimmy: We had Atlanta, St Bede's Roman Catholic Church in Atlanta came here and a Baptist Church they came here and we done the history and we had a service at the chapel. But for them with Bede, their patron was St Bede, so this was back

to source. How close can you get to the source than here? In Jarrow? Because his words echo off the walls. And when you go through the story of St Bede and his death and when he was translating his last sentence of St John's Gospel, which is strange because Bede wrote many books, books on time, books on nature many, many commentaries on the bible in the simple sense that the lay people outside would be able to understand he wrote many, many books he even had a time table for the fishermen on the Tyne here, and then this has never been changed the principles remain the same. And yet he died, on this last one translation, the last verse of St John's gospel, chapter 21 verse 25. Isn't it strange? That Jesus did many things, but to write them all down it would take many books the world could not contain. There we are. That's the last translation he wrote. Which is remarkable. Now when you tell that story, everyone will think with his cell on the south side would think that he asked the door and the window to be opened so he could see his beloved church. When you tell that story to people from America, there church is St Bede's, it is very emotional. That's the main story it makes it real. Before we had a family who flew in from Vancouver with their Great Grandmother, Grandmother, Mother and two little girls. To be baptised, they flew up from Heathrow to Newcastle on the Saturday, came here Sunday morning to get baptised. Because the Great Grandmother had been baptised here, the grandmother had been and the mother had been baptised here and they wanted the little girls baptised. There was one thing that they didn't realise until I told them, it's a Victorian bowl, they've all got baptised in the same bowl. The whole lot! So they went back home on a Monday. Isn't it strange? It's a very happy church you know, some places you go aren't, but this place has got a bit of what I call ...stock and bound.. it's a happy place. We have had twenty odd weddings a year here and tones of baptisms, I mean we had a little one the other week and he done it himself, there was water all over the place! It's a live, you know I mean, there's laughter you know all the little ones come out to see what's happening with the Rector and Father Bill and that you know. And then we don't just finish off with the water in the bowl, we make switch (?) out of foliage and bind it, I hold the bowl and we go around and gives everybody a soaking so that they are reminded of their baptism. It's alive. The weddings are particularly nice because they take their vows here, and the last blessing they move up to the high altar with just the two of them, that's where they get the last blessing. Some permit their parents to be there some others like it for themselves. It's a little special thing. This is history in the making it's a live history. O there are some tremendous stories!

End of Interview

JRW10(3)

Interview with Frank Unwin the grounds man at St Pauls.

July 2010

Frank: Come and have a look at the bridge, and the archaeologists have been all around here you know. Once upon a time Sophie, all around there would have been white cottages, a couple of pubs, fishing boats erm over there towards Mrs Thatcher's car park where there are those stakes there was an infirmary for sick people who were on ships built on stilts in the middle of the Jarrow Lake and you know if someone came in with yellow fever or the black death or something they had to stop there and there was sort of a gang way there for a Doctor to walk out and there'd be one or two nurses up there as well. But when you think thousands of ships coming in and out during the coal industries and various other industries, the grain industry, and taking of I suppose some of them would take on ballast or get rid of ballast. I think get rid of ballast because I think some of the lumps and bumps around here are what you would actually call ballast hills. And that's what they use to do come with sand or something in the bottom of the ship and then get rid of it then fill up with the cargo which would have been grain, coal... I mean Shakespeare's time they were supplying coal all the way to London!

Interviewer: Really?

Frank: O yeah! The coal industry started in Newcastle in the thirteenth century and they use to mine with the same system that they use to mine gold actually in South America which is what you call bell pits. You dig down to start with and then you just start going downwards and downwards and then outwards then it looks like a bell. They had little tracks where you could get people down and then you could do really funny ladders and you sort of arrive at the mine and pay the people who own the land to go into the mine and see how much you could dig out of it. And you'd get days or a day ticket or week ticket for digging in there and you'd have to be very careful because if you actually find something people could come and take your stuff. But this is walking on 17th well the repairs, when were the repairs 1760 something? And they were doing repairs to the bridge then the bridge would have been 16 something or earlier. The Romans that was the main road to South Shields! So are you Roman orientated?

Interviewer: I studied Prehistory and Industrial Archaeology.

Frank: So that means that you sort of studied the Iron age so you know about pewter and copper and all of that sort of stuff? That's very good.

Interviewer: Yes I did. When was your first encounter with Jarrow?

Frank: 1983

Interviewer: What were your first impressions of the landscape when you arrived?

Frank: Very industrial. I was fascinated by the pub names which were like Alkali, they didn't have one called the Acid! But if you drive through you find pubs with chemical names as you go.

Interviewer: In your opinion how has the landscape changed?

Frank: In the time that I've been here, in my opinion it has improved. It is tidier, cleaner works better, less dangerous litter, much improved to be honest. The trees are growing so it looks much greener than when I first arrived they are much bigger. So that is fourteen years the date I gave you is a lot longer than fourteen years. But I came to live in Jarrow in 1996 and when I am talking about change I am talking about 1996 to about 2010. So, yeah, I am pleased that it seems to be going in a direction, I think that there are a lot more people coming here than there used to. We've been lucky this year I think we've had a nice summer. I am a little bit disturbed that some of the birds which I am used to seeing in larger quantities aren't around so much like the House Martins and the Swallows there's only two pairs rather than six or eight or nine or ten pairs, you know. So the place was absolutely heaving you'd look at the electric cables and see huge rows of swallows sitting there. That doesn't seem to happen. But that migratory thing, you see birds which you just don't know what they are they are on their way to Norway or on their way back down to Africa so that's nice.

Interviewer: Why do you think there are fewer birds?

Frank: I think probably maybe farming on the way you know crossing the countries that they cross. I am only guessing but I think pesticides and weather and yeah I think pesticides and weather. I don't know human beings doing construction along the sea shore and river banks is sort of a big problem for migratory birds. It's a big problem for resident animals and insects and creatures which live alongside rivers and so on. Well this is, you know those posts sticking out over there they are the last remnants of Jarrow Slake so it would have been covered in posts and there would have been a timber yard, that over the fence there is the timber yard, you will notice one or two timber yards there. And Jarrow slake used to be full of timbers seasoning in the water, the salt water, before they would bring it in then sort of saw it up and stack it and then season it again for a year or two or more before they would use it for making furniture and houses and that sort of stuff. So it was a length process.

Interviewer: It must have been good quality wood though.

Frank: Yes it was before the Scandinavian wood industry started when we used to build our ships out of oak! All the way back then. Well I was saying about ships, in Shakespeare's time between South Shields and here you could get more than two thousand sailing ships.

Interviewer: Two thousand?

Frank: Yes! I had the exact figure, well not exact figure, it was two thousand or two

and a half thousand ships at one time so you imagine that's a lot of trade. A lot of timber as well. You can actually when you go up the Don, the tides a bit high now, but you can see sort of the skeletons of boats sticking out of the mud where they would obviously would have been tied up and died as death but obviously made out of something which is descent like oak.

Interviewer: I would like to see them.

Frank: Well it is just up the side of the Don there on the... it's best if you go to that bridge and then onto the bank, walk up to the bank, on this side, if you're not on this side looking you can't see them.

Interviewer: I am definitely going to have a look next time I am here and the tide is low.

Frank: You know you get a time when the tide is low, and be aware that there is a pair of swans as well around when the tide is low, getting there tea or preening themselves I only mention that because... do you know much about swans?

Interviewer: A little bit

Frank: Have you been to Shields where there are the ponds?

Interviewer: Yes I have there are loads of swans there they are amazing.

Frank: But if you go to close especially if they have a nest there they can be very unfriendly.

Interviewer: What do you think are the most important aspects of Jarrow's landscape?

Frank: Well if you're talking landscape, I assume that you are talking the natural world?

Interviewer: O well it could be natural or manmade features.

Frank: What is the most important? That is a difficult question. I don't know, important if you can communicate it through an environment or a landscape is some sort of order. I am into art, being an artist I like some sort of order within the place that I am in Jarrow like a precinct I think the roads are doing well. And I think that the Tyne tunnel is going to be fascinating and it's going to be finished shortly. But I do like the emphasis very much on the conservation and the growing of trees and the of land and this moment in time or this year, the council or whoever is in charge of designing the landscapes around here have mown just past, they've let the grass grow so it's been able to seed. For me as a dog walker and for someone who observes a lot it's as good looking this year as I've remembered it in fourteen years of landscape and the landscaping of the walk ways is perfect at the moment. There's enough for you!

Interviewer: What are your most memorable experiences of being in Jarrow?

Frank: Good or bad?

Interviewer: Either or both.

Frank: Yeah when I first came here to St Paul's Road within three or four days I felt that I'd met people in one, two, three households that I would be very happy if I have my children with me to say just wait there I'll be back in a minute if I had something important to do. There was an instant communication, so sound as a pound or solid as a brick or you know, really good people. But having said that, within St Paul's road, which is the same street I could find some real rotter's dealers, and druggies and neer-do-wells! But er, so that was a good experience. I suppose you'd have to say unintentional confrontations' with neer-do-wells is properly the worst experience but you can get that anywhere in the world and I think it would be peculiar to where you live, but I think anywhere in the world. I have lived in Jesmond for twenty-three years but I think you get a better class of behaviour there than you do in St Paul's road, Jarrow, people tend to call a spade a spade you know which I think is fine, but, if there well aggressive stroke you sort of tune in that their intentions may be unpleasant you do tend to think I'll back off here and get out of it. Which is the best thing to do, you'll know that as a student and as a lady I am sure.

Interviewer: Have you heard of the Wearmouth-Jarrow World Heritage status bid?

Frank: Yeah sure

Interviewer: What do you think about the bid? Do you think that it will change the way that people see the landscape at all?

Frank: Well if they come now to look it's looking good, personally having lived here I am proud of the place, I like the place. I love the combination of industrial and landscape, it is possible to walk around here so much more than where I was born and bred in Wiltshire in Wiltshire you'd find a shot gun pointing at you.

Interviewer: Really?

Frank: Well not quite that bad, but when I was a kid you could. The land was very well protected, and here you can get about. I love the way the council handle it and own it as well. So the World Heritage bid I think is great and I think folk visitors from abroad or from England or Scotland or Ireland or anywhere in the world can focus down on easily digestible history here. I mean you've got the National Grid there, you've got the tidal river here, you've got Mrs Thatcher's car park there, she's replaced Jarrow slake.

Interviewer: Why do you call it Mrs Thatcher's car park?

Frank: Because in 1986 after having filled in the whole of Jarrow Slake which was sort of a national feature in almost the country for around here, and she had put a Nissan Car factory down just near Sunderland and yeah the first car, Nissan Car was exported from Mrs Thatcher's car park but she was the head of the government at the time. In Wearmouth they did a huge amount of let's try and make the ship building industry work again but the competition in Holland and Scandinavia for shipbuilding, and in Japan and far east was too much for them. And the ship industry was truly on its last legs in the 1970s or 80s so the Tory government decided to build motorcars instead. Even though the English, we

were obviously suppose to learn because our own motor industry was in some disarray at the time. I don't know if you remember it?

Interviewer: I think I am a little bit too young.

Frank: Is that all of the questions?

Interviewer: I have just one last one, what kind of roles do you do around here?

Frank: With me personally? I am physically retired so I pick my own. Seeing as its summer time, I retired in late 2003 its sort of part time this and that gardening and digging into my own income or capital so the gardening this last sort of six weeks litter picking just tidying up. Nobody has asked me to do it but it seemed like a good idea with the World Heritage bid. I think that they would expect you to husband the site that you have got if you're to be effective with it, so I've felt a bit driven even before that it was sort of like pub gardens and old people's gardens. I had an allotment, which I haven't got now, thank goodness.

Interviewer: Would that be in Jarrow?

Frank: Yes just next to my house! It's along the back lane of St Paul's road.

End of Interview

JRW10 (4)

Interview Transcript with Monica Turnbull a local school teacher

July 2010

Interviewer: When was your first encounter with Jarrow?

Monica: Well I have lived, in ... obviously I was born in South Shields but lived in Primrose at Jarrow since the age of like birth too I think it was twenty-five when I left a long time yeah.

Interviewer: What are your impressions of Jarrow's landscape?

Monica: Like when I was little or later? When I was little it obviously seemed more as a kid it seemed very safe at the time than what it was, very safe and it was a lovely place to grow up. And obviously we use to go to Valley View park but Mam and Dad obviously wouldn't let wer go by ourselves, we had to be with an adult, with them. And there's loads of things to do, like me and my brother use to cycle to Monkton and stop off at the pathways and then go and get some sweets and cycle back and it was very safe, you could leave your doors open like your front door and back door and just nip over to the shop we were lucky that we lived just across the road from a local shop and fish shop and it were very friendly everyone knew each other and it was like I say a nice place to grow up. Erm I don't really have and issues with it now, but there are certain times, because I don't live in Jarrow anymore and you can tell that it has, well I feel that it has gone downhill slightly. I am not so sure that it is safe now and obviously I think a lot more kids are street wise and they are not really sort of and parents aren't always with them as they were in years gone by. They are just kind of thrown out and as long as they are out of their hair sometimes then. But the main thing that has changed for the shops is the bringing in of Morrisions and things. In fact that has had a massive impact on even there are a lot less little shops but then again it is very handy for work because although I live in South Shields I do most of my shopping in Morrisions because it is on my way home so I can go and get everything that I need, so it is ideal. So yeah, I was shocked I went to Valley View Park with the year tens on Friday because they were going to my church on a visit, and like I said, unless it is just my perceptions of things being better when I was little because they always are but the up keep of the park, especially Valley View, the new play area is fantastic its state of the art, but I just feel that they have left all the, there was lots of broken glass and bottles and the same with Bede's Well park, just there Springfield park there it just wasn't how I imagined it should be but then again they aren't going to pump lots of money into something if they know that it is going to get destroyed in the next weekend so I can kind of understand it, but it is quite sad seeing that it has gone down in that way.

Interviewer: What are your most memorable experiences of living in Jarrow?

Monica: Loads really, and that walk on Tuesday definitely helped, because, like I say going to the Park and I lived across the way from Valley View school which was my school so everything was within walking distance and obviously playing out with your friends and but mainly just my Mam was quite protective she wouldn't let you out of the garden unless as I say and as I got older I think I was twelve or something and my brother was six and my mother would let us cycle to Monkton and get wer sweets and cycle back. But it never felt that that was a problem if that makes sense I never needed anything else I was just happy I use to like help my Mam, and use to do volunteer work at St Paul's in the shop and go there in the summer holidays and help her out on Wednesday morning so yeah lots of memories. And obviously I still work in Jarrow and I go to church in St Peter's on a Sunday so I still have got very big connections with it. So it was a good place to grow up as I said.

Interviewer: What are your favourite features of the landscape in Jarrow?

Monica: Obviously school, I've got to say that because it is a lovely building and it is a lovely place to work in. It is really difficult obviously my main connection now is just like work and my Dad's house, I go there every Wednesday, so like really Primrose where I grew up in. But, and obviously Morrison's I always go for me shopping but apart from that there's not many places that I do go anymore even for walks and things. Like I went to my Dad's last night and I thought I'd go to the park and have a walk around but I just didn't so yeah that's it really just work and my Dad's house and Morrison's or the town centre if I need like bits and bobs as well.

Interviewer: Have you heard about the Wearmouth-Jarrow World Heritage Status bid?

Monica: I have slightly like, through church sort of things and I know that they are bidding and that it has been going on for quite a number of years now hasn't it? and they are hoping to eventually get it and it will be good for the area, put it on the map a bit more if that makes sense?

Interviewer: Do you think that if it is successful it will change how people perceive the local area?

Monica: I think that it will I think it will actually draw in hopefully more money for the area like through tourism and things like that. Local people I am not sure if it will have much of an impact upon them because I think that you just take everything that you have got for granted really, and unfortunately religion is sort of deteriorating and it hasn't really got, like I know at our church there's a lot of elderly parishioners and when they unfortunately go then there's not that many people coming up if that makes sense so I think erm really as I say you take things for granted. Sort of like my husband he is from South Shields and I keep saying that like South Shields has got loads of things it's got the beach it's got the ferry and this that and the other but he doesn't see that because he's lived in South Shields all of his life so I don't think that you realise that until, does that make sense?

Interviewer: Yes it does.

Monica: Yeah you don't really think it's like we went to Manchester a few weeks ago we went at the weekend and drove around the outskirts and everything's derelict and worn down and it just looks horrible and I think that there are kids growing up in that, and yet I've had it, although Jarrow was technically a poor area I had it the other way where I never saw that side of it, but we were alright and I had the best childhood that I could have had in that way but you just get what your given and you get on with it.

Interviewer: Are you involved in any local activities or events?

Monica: Not really erm not really, if the church, on there tomorrow they are having a cream tea so I am going to shoot off straight after school to go to that, but it would be just like the church people who mainly attend, but my aunties going so that's somebody new . Erm I do like the church fates and stuff twice a year and I usually go to the Medieval fare at St Paul's we didn't go this year though. So it just depends really, it depends what's on, and how busy I am but sometimes I do. But I do much more when like my Mam was alive because she was involved in very much more the church and therefore whenever my Mam went I went with her so I did a lot more then but I don't have time now that I am working full time sometimes I just need to relax and not do anything.

Interviewer: What do you think about Bede's World?

Monica: I actually helped to set it up, it's weird my Dads a scaffolder and when they were planning all of it and doing the all the landscape erm my Dad volunteered to drive all of the trucks so he got all the manure and everything so he actually, so I was apart even before it started. And my dad was really mythed because when they opened it up and obviously my Dad did that for free and he worked all day Saturday and all day Sunday for it and when they opened it up they didn't send complimentary tickets and my dad was quite annoyed so I think it took wer a number of years after it actually opened I think that it was one of those open days when you go in for free at the Medieval fare. So I've been there once and I've taken a group of school kids there once so I've been there twice its good ,really good and I am glad I've been. The only thing is that I find it quite small and I think that it was much better going with the kids from school because you've got their perception of it whereas as an adult and even though I love history and everything, that's not really a time period that I really like and I think that once you have been you have been. If that makes sense, but if I have children, when I have children I obviously would take them and I think that it is a good day for families but I just think that my age group I am glad that I have been but I wouldn't really rush back if that makes sense?

Interviewer: What do you remember most about Bede's World when you were there?

Monica: The plants there were like plants you could buy they had like this little hut. And the animals and it was good going into the hut with the kids and they got the picture about how dark it was and how cool it was because it was a red hot day, and that was really good. And I took a group of travel and tourism

kids and they had to like ask the manager questions about how the business runs so that was rather interesting finding out about all of the facts and figures and things so it was nice.

End of Interview

JRW10 (9) – (12)

Jarrow School Focus Group Data:

July 2010

JRW10 (9)

Year 9 focus group 1

Lists of important aspects of the landscape:

RS: Write down some of the most important aspects of the landscape and things that you can do in the landscape:

<ul style="list-style-type: none"> • Valla Park • Jarra Park • Greggs • Bede’s Well • Horseshoe • McDonalds • My House 	<ul style="list-style-type: none"> • Valley View Park • Jarrow Park • Crusha/Crusher • Jarrow Town Centre • My house • The Eye 	<ul style="list-style-type: none"> • Valley View Park • Jarrow Park • Horseshoe • Crusha • New Look • My House • The Eye
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Notes taken during focus group (No Audio recorded due to participant’s request):

RS: What do you think about Jarrow’s landscape?

Y9: It’s high up, rural with not too many buildings or fields.

RS: What are the most important features of Jarrow’s Landscape?

Y9: The statues outside of the Viking centre, the church spire (church next to Morrison’s)

The flats they don’t like, Jarrow flats are pink and the flats at Hebburn are peachy white.

RS: Has the landscape changed at all?

Y9: Not really except the old school has been knocked down and a new one has been built.

RS: What do you do in Jarrow?

Y9: Not a lot, visit grandparents, parks and farms. Also walk to school.

RS: Have you heard of the Wearmouth-Jarrow bid for World Heritage Status?

Y9: No

RS: What do you think of Bede’s World?

Y9: They have a medieval fair and a really good farm.

RS: What do you think about the demolition of the old school?

Y9: Should have kept the older bits and turned it into a sixth form, it is ninety-nine years old, it was built in 1911.

RS: What do you think about Jarrow's landscape as a whole?

Y9: It is underestimated there is a lot to do.

JRW10 (10)

Year 9 focus group 2

Year 9's lists included:

<ul style="list-style-type: none"> •Cemetery •3 Parks •Originated from Vikings (Viking Centre) •Jarrow Crusade 	<ul style="list-style-type: none"> •Old school- demolished •Viking centre •Morrison's •Jarrow March Statue
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Notes taken during focus group (No Audio recorded due to participant's request):

RS: What do you think about Jarrow's landscape?

Y9: It's high up, rural with not too many buildings or fields.

RS: What are the most important features of Jarrow's Landscape?

Y9: The statues outside of the Viking centre, the church spire (church next to Morrison's)

The flats they don't like, Jarrow flats are pink and the flats at Hebburn are peachy white.

RS: Has the landscape changed at all?

Y9: Not really except the old school has been knocked down and a new one has been built.

RS: What do you do in Jarrow?

Y9: Not a lot, visit grandparents, parks and farms. Also walk to school.

RS: Have you heard of the Wearmouth-Jarrow bid for World Heritage Status?

Y9: No

RS: What do you think of Bede's World?

Y9: They have a medieval fare and a really good farm.

JRW10 (11)

Year 10 focus group 1

Notes taken during focus group (No Audio recorded due to participant's request):

RS: Write down some of the most important features of the local landscape and what you can do there:

<ul style="list-style-type: none"> • Viking Centre – Shop • Hill Park- Play • River Don- Wildlife • Cemetery- Bodies, Visit people • Jarrow Park- Having fun • Church- Pray/Worship • Houses- Live • Shops- Buy goods • Tree- Climb • Fields- Run, make crops, daisy chains • Wildlife – Look at • River Dean- Wildlife 	<ul style="list-style-type: none"> • St Paul's Church – Prey • Bede's World- Visit, museum • Dene
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RS: What do you think about the landscape of Jarrow as a whole?

Year 10 response:

- Second to none, boring where nothing happens.
- Have Morrison's and the park... what more could you want?

RS: Is there anything else in Jarrow's landscape which you would like to take photos of but we didn't have time?

<ul style="list-style-type: none"> • Tunnel under the motorway • Bus Station • Metro Station • Jarrow Flats 	<ul style="list-style-type: none"> • The tunnels • Bus Station • Metro Station • Town Hall • Park • Musicians • St. Bede's Chambers, • Park Keeper's house • Churches
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JRW10 (12)

Year 10 focus group 2

Notes taken during focus group (No Audio recorded due to participant's request):

RS: Write down some of the most important features of the local landscape and what you can do there:

<ul style="list-style-type: none"> • Viking Centre – Shop • Hill Park- Play • River Don- Wildlife • Cemetery- Bodies, Visit people • Jarrow Park- Having fun • Church- Pray/Worship • Houses- Live • Shops- Buy goods • Tree- Climb • Fields- Run, make crops, daisy chains • Wildlife – Look at • River Dean- Wildlife 	<ul style="list-style-type: none"> • St Paul's Church – Prey • Bede's World- Visit, museum • Dene-
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JRW10 (13)

Interview Transcript with Ken Findlay, Jim Cuthbert and Jim Wright from Jarrow
History GroupJune 2010

Ken: A lot of that area (behind Jarrow Hall) was covered with allotment gardens and er on top of the Jarrow Slake, the Jarrow slakes in the allotments where then cleared and then there was oil tanks built onto it, that in turn has been cleared the lot of it and it's now Bede's World. And you know I think for people to want to know these things I think that Bede's World and the church and the availability of the church of course the monastic ruins are probably as about far as we can go with that, but there you go. I mentioned the chemical industry, coal was important and Simon Temple built the coal mine, or dug a coal mine in Jarrow and er that in turn was worked out because it was difficult pits to extract coal from and there was one or two disasters and that eventually closed. So this was a coal mining area and he was also the man who first probably built ships in Jarrow. He was in turn succeeded by a man who was sometimes called Mr Jarrow and that was Sir Charles Mark Palmer. Other than the statue of him opposite the town hall there's very little evidence of that other than in books. By the way Jim has wrote a rather interesting book about the Palmers.

Jim C: Well co-author only co-authored.

Ken: Well it's important isn't it Jim, if you hadn't done it would not have been done and it would probably have been not a popular record of what had happened if you hadn't done that you know. Talking about the general scene in Jarrow, most of the important buildings are gradually being desecrated and pulled down. The Palmer's memorial hospital was pulled down superseded of course by a much more modern and much better hospital of course which was subscribed to by the men at the ship yard that disappeared. The Mechanics institute which was a library?

Jim C: It was a library yeah, it was also an institute where people use to go for lectures you know? You wonder when they started working at six o'clock in the morning and they worked too six o'clock at night how they had the energy to go and listen to a lecture but people did it.

Ken: But then again this was probably the first attempt within this area of getting over technical subjects rather than the schools which were probably church schools I should imagine.

Jim C: That's right yeah.

Ken: You know so, it's advanced the technical education I would say, of the local population and useful to a lot of people because it was the fore runner of public libraries in the area. That, I think we all sit apprehensively wondering what is going to happen to the mechanics institute and I think if someone came along and said we want to build a string of flats on there it might go the same way as...

Jim C: Sometimes I wonder if it is just us the local historians who have that attachment to these buildings. You know, when we say about Bede, and we said that perhaps Bede had been dealt with, you know at Bede's world for the normal person that goes. When we go anywhere first thing you do is go to the local cathedral and if there is a castle you go and have a look around the castle but you don't do it here. But you don't want to hang too much, you can only take so much in for people who are really interested in Bede there are research facilities you know like the Jarrow lecture which has been going on since the I think it was about nineteen fifty four or something like that but it has been a continuous thing and I've been to a some of those and to be quite honest I've nearly fell asleep at a few and I have noticed that a few other people have fallen asleep because it is for academics it isn't for the ordinary person say like me that's interested in local history. And I think that perhaps we expect a little too much from the ordinary person that would go to visit Bede's World or that is interested in the history of Jarrow. I think that everyone is proud about Jarrow and you know about Bede, I think when I was in Russia in the early seventies, they were on about you know the Codex Amiatinus? Or something I can't remember what the name is that was done in Jarrow now they said in Leningrad there was a thing in there that had been written in Jarrow but who would ever know who would ever go and have a look, it is only real scholars who would go to see that. I think that they can perhaps over do too much the... it's difficult to say, I mean educational in some ways, the scholarly part rather than education, I think that you can do too much of the scholarly part of tourism rather than perhaps the visual. See if Bede's.. I mean Catherine Cookson country I could just imagine someone coming on a trip up here and doing a Catherine Cookson tour and being absolutely disgusted because the guide saying 'that's where Catherin Cookson lived there' and there's a modern factory and that sort of thing you know. And I think that people and everyone's trying for tourism it doesn't matter where you go.

Ken: What the, all we can say to you is it was over there you know there's nothing else to say.

Jim C: Most of the children in Jarrow know nothing about Palmers.

Ken: We meet children in the... some of us go around and do slide shows and basically show old pictures to Jarrow, what we are gradually coming to realise, particularly with younger people is that we show pictures of things which are non-existent now and younger people don't even know where these things where. You know we are almost sitting on the site of the Jarrow pit, just outside of the window but there is no evidence. Even in my life time it was called the Pit heap I keep asking what ever happened to the pit heap but it was never a pit heap when I was there it was like a billiard table. We show that picture and the show mans vans and what have you but even that doesn't happen now does it? And you tell younger people all this took place at the pit heap and they don't even know where that place was.

Jim W: I've listened to my colleagues and what interests me what I do. I am writing something now on the Port of Tyne and I've had to get around how I am going to do it and where from and from my point as a kid standing in the park

looking at the shipyards listening to the hooters looking for my grandfather going o work at the Port of Tyne. And I mean all of those things that have been mentioned the river smelt at the time it was a terrible smell and I agree with the fact that we know a lot about Bede's world I mean the history has been written many, many times. But we have lost our ship yards we know that and everything has gone and I agree going up the river now you look at a scene of countryside as what it probably was hundreds of years ago but at the same time we have got an expanding port, which is expanding very rapidly and this is what I am looking at now and I am looking at the fact that what have we got in Jarrow. We always use to have a laugh about the Port of Tyne and we use to say that it was the Port Of Jarrow which it probably was because part of it goes from the Slake right from out to the Tyne dock and further on. It's getting bigger and bigger now and very much deeper. You know so part of our heritage now goes back to the shipyards which we will never bring back we have what we have got now the oil rig industry and things like that those have been re-developed but what I can go on is memories I can look at Palmers, and the fact that when I was a child and look at the old streets at the fact that in... you think that before the wars in many cases talking about the Jarrow march and as many as seventy percent of the population were unemployed. We were in an awful state and going back yet further you're talking about the mines and you're talking about William Fairless and you're talking about Jopling who was hung. You know about him? Well he lived in one of the White Cottages there were three of them and it was the time of the miner's strike and apparently William Fairless was the owner of the mine wasn't he?

Jim C: Yeah that's right, he was a magistrate and what I think happened was that ...

(Cups of Tea brought to the room)

Ken: We're talking about Jopling and he was on his horse one day...

Jim C: No sorry you're getting it mixed up what happened was it was Fairless, and what had happened was he was on his horse travelling between Jarrow and I can't remember whether he was going from Shields to Jarrow or Jarrow to Shields. But what had happened was William Jopling and I can't remember if it was George Armstrong or someone called Armstrong anyway but what had happened was they were on the beer they had been to the pub and all had a beer and they stopped him. Now I have been doing a little bit of research and this is what I think that happened. Now what happened was the year previously there had been a miner's strike on and some of the miners had been going about the farms which were basically the only things that they had around here at the time in eighteen-thirty-one, eighteen-thirty-two and what had happened they were going around the farms and they were begging asking for bread from the farmers now this was up at Hedworth and what happened was they got a hold of a gun, they got hold of a gun and had a gun and of course they were tried and deported to Australia. Now I think what had actually happened was, that Armstrong one of his brothers was one of those seven men who was deported to Africa I mean Australia so I can imagine that he had been on the booze and that and he saw that Fairless was coming he said, 'you're the so and so who sent my brother to Australia' and I think this is where the struggle happened and this is where he actually killed him, he didn't kill him immediately

a he lasted about five days before he died but he said William Jopling hadn't molested him all he had done had held the horse while Armstrong attacked him. So consequently at the trial in Durham Armstrong disappeared they don't know where he went he disappeared but William Jopling he stood trial he was convicted only about a month after the actual event, he was tried at the Durham Assesses and he was hung then he was covered in tar and then he was put into this iron... you can see the thing at South Shields library a replica. The actual gibbet that he was hung on in Jarrow Slake that's in South Shields library at the moment the actual one because when they were building the Tyne dock they presented part of it to the Society of Antiquities in Newcastle and they've loaned it back to South Shields museum. So that's it, so anyway as I say he was hung in this cage, it shows you a replica of this cage and he was hung up there, I've forgotten his name, Jopling's wife lived in the White Cottages behind the old church, behind St Pauls and she could actually see it see him hanging in the gibbet.

Ken: They say that every day she could look out and see it.

Jim C: She could see it him there. It is clearly shown on the maps where the gibbet was in the old 1848? I think it is, original ordnance survey for this area.

Ken: From the map it looks to be just behind the Alkaline hotel.

Jim C: Oh, I thought it was further on than that I thought it was further on than that. But they had to change it when they built Tyne Dock which was originally called Jarrow Dock the erm ...

Ken: The mariners didn't know where Jarrow was ... we weren't really on the map then you see.

Jim C: No what happened was the bill that went through parliament called it Jarrow dock because it was built basically on Jarrow Slake but some genius thought well why don't we call it Tyne Dock? It's well know so that is why they called it that. So that's what I think happened why Jopling was gibbeted. The thing was he was either the second, last man or second from last man to be gibbeted because there is a little doubt whether it was him or some man from down Leicester who was gibbeted at the same time but that's...

Jim W: But what happened was with the gibbet as Jim mentioned the fact that the body disappeared someone took it down and it was never ever found so where the body went nobody knows. It might of been his friends, but when you talk about the history...

Ken: I think there was a fledgling miners union at that time as well wasn't there?

Jim W: But when you talk about the history of Jarrow and you go right through and you talk about men who worked in the mines and then the shipyards they had very hard very, very hard lives and of course Jarrow in the early part was certainly controlled by the gentry really and Palmers, we were talking about where Bede's world is and I mean the guy Simon Temple wasn't it? But they were all gentry and people you know were expected to do work and work hands

to the bone and it's a sad situation but that's what happened. And of course this is what I look at from the shipbuilding at the Port of Tyne these guys know more about the ships than I ever will. But my family were involved with the river so you know it's what you....

Ken: Without Bede of course Jarrow would never have been the town it is now if it hadn't had been for the industrial scenes if it hadn't been for Charles Palmer I don't know what Jarrow would have been. By the way you can say more or less exactly the same about the next town up which is Hebburn of course you see, in Hebburn of course it was [name deleted] on the shipbuilding side and [name deleted] on the electrical switch gear.

Jim C: There was chemists, chemical industries... well you can say that about almost anywhere whenever there was easy access to ship building which would be basically be on the river and when they built the railways they changed the environment you know the landscape change where the towns could be set up on the main line between Edinburgh and Newcastle and London and Glasgow. I think what you have got to realise is that things were changing. There was great changes because of the industrial revolution and Jarrow was one of those places where it really took off it drove people from all over the country and even from Ireland you know this was like little Ireland here in Jarrow and of course people say it was little Aberdeen in Hebburn.

Ken: Once industry took off there just wasn't enough people here and they had to bring people from Ireland and that and down from Scotland from Aberdeen and they brought people from Aberdeen area of course because they were used to shipbuilding weren't they?.

Jim C: That's right yeah.

Jim W: Most of the builders for the Port of Tyne were Irish the navies were all from Ireland they have the history of the churches and so forth and of course Jarrow and Hebburn are inexplicitly linked they have the shipyards and so forth you have got the two. Its famous for ship buildings, its famous for shims, its famous for war ship building and one of the things which if you go back to the second world war, per population per town in Britain Tyneside had more people killed than in any other place in the whole country per size of town so more people killed in the area way over three thousand so it's got quite a history one way or the other we've had some very good history of course a very proud to be a Tynesider but as I said in the early days I didn't understand it back then but when I look back...

Ken: But I think as I say a lot of Bede's World and what have you most of this isn't freely available is it? If you want to see a map of the river where all of the shipyards are you have got to go to Newcastle or to a lesser extent to South Shields Museum stroke library. But to do these things involves effort and I think particularly younger people have other interests if it's not there they don't I'm sad to say you have to go to our age for them to become interesting.

Interviewer: I'm very interested in things like that, I really enjoyed your slide show the other week.

Ken: Well a few days later we did a much bigger one at Bede's World and it was well received but again as I already mentioned to our colleagues this morning we are gradually getting to a stage where we are showing pictures and people just, and some of the people just don't know where these things are because there is no evidence on the ground. You can't see the Jarrow Slakes now, or Jarrow's Lake or whatever you care to call it was a big wide mud flats and you could go down and look at it but now the level has been raised and it is a large car terminal now. And the kids just know of it as a car terminal. Another little example, I keep thinking about these things erm myself and a few of my other colleagues went to a school in Hebburn a very good school a lot of bright kids in there and we were asked to go up there and we were asked to talk to people and they asked what we did when we were young, what games we would play and these sorts of things. And casually in the conversation, whether you were there Jim or not, we said we use to go to the pictures you know, and one of them said, how did you... we had been talking about buses and things like that. 'How did you use to get to Boldon Colliery?' it gradually came apparent that they did not know that this town once had a theatre with three cinemas Hebburn had cinemas as well and of course all of these young people just remember these places as bingo halls. And these places so easily slip out of people's memories, there's no sign at all of the other theatre which was in the... then again we see the market square and people don't even know that there was a market square!!

Jim C: You get disorientated with it all.

Ken: We are more or less sitting now on the site of one of the picture halls

Jim C: The Regale

Ken: But nobody knows that these things existed.

Jim W: One of the other things, and I know that you say on the internet Jim, one of my writers, well she is a writer, her aunt, great aunt a lot of her stuff, memories were put on the internet about Jarrow and Hebburn and the bombing and right through the war each lot of bombs, you'll know about it you would have seen it on ... it tells of I mean at the war as well Tyneside was seriously bombed they were after the ships and so forth but a lot of people were killed both at South Shields, Jarrow and Hebburn and it you know several of the streets were raised to the ground you know. One school was flattened and you know so in the war time the time we suffered a lot as well there was a lot of casualties and deaths and times were pretty hard and tough. I even remember the time when I was a kid and I lived next door, in the next street practically to where... lived and it was called Queens Road when it was Queens road and the kids at the time, at one side of the street had never seen an egg and didn't know what an egg was and people were pretty you know, it was after the war then but people were pretty hungry then there was a lot of poverty and unemployment around my grandparents were ok but it was all around you there was a lot of unemployment so again I would like to see something on the heritage brought out. And Ken's quite right that a lot of buildings have been knocked down, taken down and so forth and when you and the chemical industries and so forth are just here from the past, but there's a lot more than Bede as we have

already said he has been well covered. There are more parts of the area which I'd like to see....

Jim C: One of the biggest changes there has probably ever been in thousands of years perhaps even hundreds of thousands of years was the filling in of the Jarrow Slake. Because the Jarrow Slake when we were kids even adults I suppose when it was getting to be dusk on a night time you could see thousands of seagulls in great big trails going back to Jarrow Slake. Because with the tide coming in twice a day and the shallow water and all the worms and feeding for the seagulls. They use to be thousands! And that must have been going on long before Bede and before there was people on the earth I should imagine and long before Bede! Even though he would have seen the seagulls coming in every night and flying out every morning he must have seen that. It must have happened for thousands and thousands of years but it is all stopped. The feeding grounds were finished and the nesting grounds, by the way they nested there but a lot of them only nested when what we call the booms, we called them booms. We use to have these big long, you know the ends where square like that probably about ten to twelve inches square in big long booms which we use to play on when we were kids and they'd go like that when you put your feet on them. And the birds were all there and there was thousands and thousands of birds every night you'd see them coming back and as you'd say the early birds, a bit too early for us to see but you'd see them coming back.

Ken: And the timber was there, it wouldn't be allowed these days but it was a playground for us.

Jim C: Oh, yeah it was great fun!

Ken: They use to season the timber there and if you cut timber and just allow it to dry it twists and turns and what have ya so they use to leave it there.

Jim C: How long did they use to leave it there?

Jim W: Oh, for years

Ken: Oh well, it was covered with salt water and this that and other and had the effect of seasoning it and when it was cut up of course it did not twist and what have ya and that was an industry going on other than the evidence of rafts. There was so many men doing it.

Jim W: And of course the Don in those days when the slakes as we called it when we looked at the church the Don went straight out but now when the slake has been filled in the Don has been re-diverted.

Jim C: I think that it has been hundreds of natural diversions.

Jim W: Well I would remember it going straight out but its goes sideways and when you look to the side now, of the where the slake was you are looking at the car terminals that's another huge industry which has come in when Nissan came. That's completely and utterly changed.

- Ken: The oil tanks beside Bede's World and that was a magnet for me and kids as well.
- Jim C: Yeah it was.
- Ken: Well that was a magnet as well because there use to be a railway line across the road into that terminal.
- Jim C: Still does.
- Ken: And at that time they use to have big steam trains with big steam engines which we use to go and watch. And looking back I don't think that would be allowed now.
- Jim C: Health and Safety.
- Ken: Well what use to happen was they use to bring the trains tanks railway tanks full of petrol oil, diesel and this sort of thing and attach this big steam train and when it took the weight there use to be sparks flying up from the chimney and the wheels would spin and there would be sparks and I never thought about it at the time but looking back why there was never an explosion! You know.
- Jim C: We use to put ha' pennies On the side of the line so when there was a train went over it'd get flattened down, when we were kids.
- Jim W: The amount of oil tanks there is now has changed as Ken rightly said there were allotments and my grandfather had one of those allotments and he use to grow leaks and so forth. We use to, you can still walk around the side of it and it comes into the park, but at one time the tanks weren't there you could walk around the side into the allotments and there are more tanks now than what there were now.
- Jim C: There had been buildings there had been houses and allotments.
- Ken: I think what we are all coming together to say is that so little of this is documented and because so little of this is documented so much of it is disappearing. That's the...
- Jim C: You've got the Jarrow Monastery somebody came up with the bright idea that there was six hundred monks based at the monastery you just have to look at the site and the size of the monastery and there is no way that there could have been six hundred... but this is, people use them over and over again someone comes up with this idea and somebody takes it up as truth and it becomes the next part in its own right as that's where it came from.
- Ken: Books are being produced and re-produced these days and they are full of inaccuracies.
- Jim C: That's right.
- Ken: Whenever I see a new history book come out these days they are full of pictures, pictures are good but I wonder about the accuracy of them because
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every book I pick up about Jarrow these days has two pictures. One of which is a view along the street here showing Christ Church and on the left hand side you can see clearly the van of a man called [name deleted] who was a second hand furniture dealer. But these books always state that this was a scene in Gateshead and to any of us who know the area know that this is entirely wrong. Another one shows that there was a ship building just here in Palmer's yard when it closed. And they show a picture of a battle cruiser and they keep saying that it is in Jarrow but it is not, it is in Hebburn. To be honest I felt so incensed about this I wrote to a local paper about this. But now, every book that is produced show these two pictures! But this is being promoted as a part of the history of this area and I don't know about the other pictures are right or wrong but I know the two about Jarrow are wrong.

Jim W: Well that's the thing and when we were talking about Catherine Cookson as well. I've done a lot of, my mother was brought up with Catherine Cookson, she knew her quite well and Joan's Aunt, my wife's Aunt was... so with Catherine Cookson I understand the situation and she does portray the times and the way that the local gentry were and the way that working man was alongside the river so its as you say we have nothing preserved, just bits and pieces. When you talk about Catherine Cookson one of her pieces was 'Fifteen Streets' which was when you go, if you go where, past where Bede's trading estate as they call it, around the back, on the back that's where the fifteen streets where. And er but there's nothing there to say that this is where the fifteen streets where.

Ken: They had a single pole there at one time didn't they?

Jim W: Yeah.

Ken: And it said Catherine Cookson's Country or something.

Jim W: I'm not sure where it went. St Peter's and St Paul's at Tyne Dock.

Jim C: These things disappear and you expect them to disappear but you can't see Bede's, well you might see Bede's World disappear but you're never going to see St Paul's disappear are you? I don't think that anyone would allow that? No I think that's true, it's like a jewel in the street. I don't think anyone, even the government would step in if there was a sort of thing that was going to get pulled down. The church itself is only Victorian isn't it?

Jim W: Part of the monastery is built into it in some way, it's still got the brick from the monastery.

Jim C: That's right, this is one of the things, they show you on the earliest maps the map itself there was suppose to be well not exactly a roman fort but a roman station there. I can imagine that the Romans were mooring ships there rather than down in Shields where there is no bay, but I could imagine, but I think that the actual building of St Pauls the monastery came from the Roman fort at South shields that where I think some of the stone came from, it would be quite easy on rafts or whatever they used or primitive ships or whatever they were and that's where I think that the stone. People still show where there

supposedly be a Roman fort or Roman station in the park or just where the allotments were in the park but I think as I say when someone comes up with an idea it is so easy to say that that is gospel that that is true but I think that is perhaps a lot more research needs to go into that but as I say it is getting less and less like visible archaeological evidence left because as I say they are getting built on top of its much more difficult.

Jim W: It is a difficult situation.

Ken: All I can say is that I hope that Nissan don't want to build down there that's all.

Jim W: The trouble as well that in the fifties and we see this at both Jarrow and Hebburn in the slide shows so forth in the fifties we have these, the architects had no common sense whatsoever they didn't build, ok some of the old houses they did but didn't build houses to fit in with the architecture but they built these great big huge flats three or four story flats and so forth. Many of them have been taken down in Hebburn for instance a lot of them were rebuilt. So in other words a lot of the houses don't fit in, I mean we don't want them as they were but you know you would have thought that they would have built ordinary houses but no they built these great big flats.

Jim C: I think that they are trying to build without giving people gardens.

Ken: We have a classic example of that happening today were spending lots of millions building a new Tyne Tunnel. Have you looked at the two buildings that they are putting up? One at each end of the Tyne Tunnel they look, they must, and it must have been the apprentice who designed these. They've got no architectural merit at all these buildings; they look like long elongated garden sheds with a few bumps stuck on it. A project that size and costing so much money there should have been a bit more attention paid to the architecture.

Jim C: It's all down to cost Ken, this is the thing it adds to the cost, the thing has got to be functional I think the one at Jarrow here that's for the air conditioning

Ken: Yes.

Jim C: That's for the air conditioning. At one time you could build buildings with no bother because labour was cheap, but labour is no longer cheap is it? You know you give, you hear people about how much money, could anyone believe that I worked for forty four hours a week for thirteen shillings and four pence, which is something less than seventy pence a week. Started at half past seven and finished at five o'clock for thirteen and four pence a week, you see they could do that. I remember that there was a lad and his father worked for ... and he was a plumber and he got two pound ten shillings a week, and everyone thought, well I did I think all the other kids thought he was rich, this must have been before the war, but it's not like that anymore now, it's not like that anymore. You know when you see some of these grand buildings some of the stone masons who did the carvings and that were very skilled people they were probably on a pound a week or something like that.

Jim W: I mean the high street for instance since the war that has been rebuilt twice, and

Queens Road where I was born the old Queens road that has been built twice. So you know it is the cost factor it is very, very costly but then you know there's always the argument, I think Prince Charles mentioned this about the architecture and so forth and the way he thinks they build. But again it's just now I get very much disorientated again as these two have said now you think where was this and you know but when you're standing there your thinking yes it was there. You can tell the difference a little bit by looking at the streets which existed and are still there and you can go back.

Ken: They have re-used some of the names, I think we have Palmers Street and what was called Coach Corner which is still used.

Jim C: I think that is a big thing there change is accelerated and it is accelerating and thinking about our life time and change is accelerating when we were young three in a bed two in the top and one in the bottom and some of them would be four in a bed, even more! So if one went to bed you had to make sure that you never...

Ken: But you know that crowd of people in there they have got a wealth of stories I am sure that most people in there if only you could encourage them to talk they have all got the sort of stories which the Jims are telling you now. The big problem is, we keep bringing this up now is to try and get people to write their reminiscences down but most people won't, because we are at a stage where a lot of us know what they are talking about but there is a lot of people you hear it in there when they say 'Why would I want to write it down for? Everyone knows what I know!' but they don't.

Jim C: No they don't.

Ken: You only have to mention a subject and someone will pop up there and has something to add to it but you know it is fascinating at times.

Jim C: You know what the thing is, I have been here for eighteen years in this society now retired eighteen years and quite a lot of people died but there is quite a lot of younger new people come in so it will carry on in say younger people like you two will become older people like me you know but new people are coming in all the time.

Ken: I was seventy-four on Monday

Jim C: Why you're only a boy!

Jim W: It's strange you know we are talking about Jarrow what this poor old Jarrow what has happened to Jarrow. I was in the admiralty and I lecture and broke my heart. Its broke my heart all my life, I went to Grammar school down south and I wanted to come back home. I was in the Civil Service down south in the Admiralty and I said to my mother that I wanted to go back to my Granddads I wanted to go back to my Aunt and Uncle and I said that I wanted to come back to my mother, and I did. So all my life, all the time when I lived down south and I lived in practical luxury in a house with a bathroom and everything else we are looking at Milton Haven at the time and I just wanted to come back

home and all my life I wanted to, and I did, and I got married up here so...

Jim C: But that would have been the same if you had been anywhere else; it's your home town, you're tied to your home town.

Jim W: I know but you miss your own people.

Ken: I came back to this area as well.

Jim W: I often say to my wife, that sometimes I feel ashamed about one or two things up here it is different now than it was years ago, and you know you get the weaknesses of the day, we do have employment now, with people wanting to be unemployed in those days people wanted to work. And these are some of the things which I am disappointed about.

Ken: The only thing which worries me about this sort of industrial past and the ways in which the heritage which we have received from the Jarrow March and I admire those men, you would never get two hundred men to walk down from Jarrow today to London demanding work. They may do it as a publicity stunt but I don't think it can be the intense feeling of trying to do something for the town.

Jim C: One of the things in those days was desperation.

Ken: Desperation yes, but I don't know, I think one of the things that we have inherited from that ,with quite a few people is they still see themselves as martyrs of those days in Jarrow, you know everyone does us down whatever government is in power they are doing us down, they are not doing what ...

Jim: A chip on the shoulder.

Ken: Yes it still exists, and if we are honest everyone is living better these days.

Jim C: Yes far better!

Ken: We are living like kings in comparison to what your parents, well my parents I am sure.

Jim W: The trouble is ... you're at university right?

Interviewer: Yes.

Jim W: My daughter was at university and unfortunately we, I know you still have this situation which we call the north and south divide and you've got a situation where people up here, I've got to be honest they don't trust, conservatives have always been un-trusted over the years in this area. And we have got this situation where it is us and them but there are not enough people, I wish that people would say, not that I want to be one of them, but I want to be the same as you and they can be the same as them. But we are knocking ourselves down all the time, I see entirely what Ken is on about in that's it's we sometimes create our own divides.

Jim C: And we lack confidence.

Jim W: You're probably right you know. I mean my daughter lives down south and I go down to Richmond in Surrey, she lives there, and the people there are extremely nice, they are very nice people where she lives and we always talk about the north east. They are very nice people down there, and they don't look upon us like peasants and things like that and all the aw the Geordies and this sort of thing, they don't look at it like that. So it is ourselves we look at it in the wrong way and I agree with Jim and I think that we do lack confidence in many ways.

Jim C: I think that it is the environment that we've come up from the thirties and things like that there was no chance in us coming to university, I had school on the Wednesday at twelve o'clock and started work the next morning over the water and had to catch the ferry, but you couldn't.

Ken: I think you're right Jim if you wanted to go to university today you probably could.

Jim C: Oh, yeah, I could go to university now. I'd have the opportunity now in those days you hadn't in those days you had to get on to work and even though it was only thirteen or fourteen hours a week.

Jim W: The only thing with this area and I do see, we were talking about St Josephs (local school) my daughter did sixth form at St Josephs she passed the Cambridge entrance exam she went down to Cambridge and she passed the interview but then they couldn't find a place for her. If she had went to a public school there was many places allocated for public schools and that is where I don't agree with, and that is one of the things which has got to be changed. Ok they have public schools but I think that they should be more of a level playing field for those who are clever same with yourselves.

Ken: I'm not saying about that school but it always impresses me when you go on dealing with young people full of confidence they are much more...

Jim W: Unfortunately with Catholic Schools everyone wants to go there because the standards are higher than many other schools so it is harder to get in.

Ken: It's reversed over the years they use to have the reputation of only drumming religion into you but it has completely reversed.

Jim C: Would Catholic schools be smaller schools than Church of England?

Jim W: There are less Catholics but what happens now, there is a government law at least twenty percent of pupils now.

End of Interview

MWM10 (1)

Interview with James Kelly

A former Sunderland University Student

May 2010

Interviewer: When was your first encounter with Wearmouth?

James: When I first came to university I was doing a Media degree and that is my campus right there, St Peter's Campus which is on the river, and erm, I, we came over here to do our induction so it was probably four years ago nearly now.

Interviewer: And what were your first perceptions of the landscape when you first came here?

James: Well when I first came to Sunderland I went to Pallion, and to anyone who doesn't know was a bit of a dodgy area so it was not very pretty. I had a good time there, and it was great and everything but when you come over here it is different to the other side of Sunderland. I don't know if I should use that word, it's a lot *posher*, it looks nicer and they have obviously made a lot of effort over here and it does look nice.

Interviewer: Do you think that the landscape has changed while you have been doing your degree here?

James: Erm, I can't think, things change so quickly, and you don't even notice. Well currently, I am living in a block of flats which is right next to the bridge, so I am quite literally on this area all of the time. I work there, I live there, I went to uni there, and that came up as and it's a really nice place and it looks over the bridge and stuff and its making things look better and making things look prettier and we've got the glass centre as well. And there's events going there also a few years ago channel four came with some presenters and filmed some bands Stereophonics there so there is stuff going on here as well, not very often but like next door things have changed. Just next door next here to the students union we've got our own night club which is changing all of the time, we've had a few bands there and so on, and the landscapes staying pretty for the time being.

Interviewer: What do you think are the most important aspects of the local landscape here?

James: Erm the river, I think that that makes it look very nice. There's the grass it's not all completely brick and mortar its staying sort of countryside people are walking their dogs and stuff. It's a nice place to walk alongside the river if you need to get away from stuff and have a chill and if you carry on walking it takes you to the beach. And obviously the university is an important aspect of the area because people are learning there and that's always good.

Interviewer: What are your most memorable experiences of being here?

James: Erm I've had quite a few just because I have lived here and went to uni here, memorable, let me think.... well university was always fun and this is where the student union is so I've had a few memorable drunken nights here and then I've worked here for the last year. I can't think of anything in particular, what sort of things would you like?

Interviewer: What you've said that's perfect,

James: A memorable night would be 911 a band came they through toilet roll into the crowd so I through toilet roll back at them and there was a bouncer who thought I was attacking them so I got kicked out. But it was all just a joke so.

Interviewer: In a 911 concert?!

James: In a 911 concert I got kicked out! At the age of 21 yeah that was pretty memorable, yeah let's go with that one.

Interviewer: Are you involved in any sort of activities here?

James: Yep yeah the glass centre did a charity abseil and they do that every year and I went down I never did the actual abseil but erm we went down to it and sponsored it. And obviously there are the student union nights and they've had quite a few bands here but I've mentioned that already. Erm.. other activities erm I think it's basically just university and the glass centre where they have activities my area is pretty quiet where I live.

Interviewer: Before meeting me had you heard about the World Heritage Status bid for the monastic remains of St Peter's and St Paul's?

James: No I didn't

Interviewer: At the end of the year, local partners will enter an application to try and gain World Heritage Status for the two monasteries.

James: O is that one just there?

Interviewer: Yes, St Peter's, have you been there?

James: Yeah there's a cafe there, it's nice.

Interviewer: Yes, it is.
 Do you think that if the World Heritage bid is successful people will perceive Sunderland differently?

James: Erm, yeah I mean I think that it will change the way that everyone sees Sunderland as a whole really because Sunderland doesn't really get a very good reputation from people who haven't been here so where's Sunderland? Next to Newcastle or next to Durham people need to sort of know where Sunderland

is so something like that will definitely boost it up and make this area in particular in Wearmouth a more respectable place.

End of Interview

MWM10 (2)

Interview with Alan Perry the warden and organist of St Peters Church Wearmouth

June 2010

Alan: As we see outside the monastic footprint would nowhere near have held four hundred monks and all the cattle that they used to provide the vellum for all of the books they wrote. Particularly the *Codex Amiantus*, so called. They must have... the grounds must have been quite extensive, it is described as thirty hides of land or something, but it must have grown to be absolutely enormous when the monastery was actually flourishing; and then on top of that there was Jarrow as well. So it was an enormous amount of land. I think that Bede describes it as being nasty boggy land in between with wild beasts and all sorts of things. I suspect that they probably went by boat rather than walk in those days, because we see it now with all of the roads and motorways and things which wouldn't have been there then at all. So it must have been a bit of a trek at about twelve miles an hour. I suspect that they would have gone by boat.

Interviewer:: When was your first encounter with Wearmouth?

Alan: Oh, in the 1960s. I mean I came here officially in 1964, but I had visited the church prior to that. So around about 1960s onwards I have been involved here.

Interviewer:: What did you think about the site and the local area when you first came?

Alan: Well, I was just blown out by it. It's magical to think that something has stood here thirteen centuries and despite the war and all the rest of it, it's still standing there on its little crop. It's quite amazing really. Quite awe inspiring.

Interviewer:: In your opinion has the landscape changed much?

Alan: Yes, I mean when I first came here... officially I came in 1964 to help them out for a fortnight to play the organ while the organist was on holiday, and I am still here playing the organ here! I have played here since 1964 but erm ...when I first came there was housing quite close; Hallgarth square was still there and people were living in the houses and the ship yards were quite close. The noise sometimes here on a Sunday was indescribable if they were working some days riveting the ships. It wasn't so bad when they started the welding, but when I first came they use to rivet the ships and you use to have the *brrrrr* noise going and echoing though the whole of the shift. It was quite noisy in here.

Interviewer:: Would that occur during services as well?

Alan: Oh yes, the poor vicar use to have to shout loud over the top of the noise of

the ship building. You were very aware of it. It was quite amazing. It's changed a lot since those days. The grounds been opened up and there's wide open spaces. You can see it from the road, which you couldn't before because there was a wall all the way around and grave stones around that area you know, it's all been cleared. It's made quite a big difference to it.

Interviewer: Do you prefer the landscape now to what it was?

Alan: Yes, I do really, it was quaint before, but it was very much shut in and in the middle with industry which wasn't very nice you know. I use to watch Rosemary Cramp and her students working, it was fascinating to watch.

Interviewer: Did you ever get involved with the excavations?

Alan: Not doing anything, but I use to stand and do fetching and carrying and 'do you know if there is an extra ladder here,' and I use to go looking for things for them and putting the hot water on to make tea and this sort of thing. It was surprisingly deep, the original ground level slopes away quite dramatically away from the church, so when she was digging close to the church it wasn't very deep but it very rapidly fell away and you use to have to use the ladder to get to the dig, it was fascinating to watch.

Interviewer: What do you think is the most important aspect of the landscape here?

Alan: Oh that is a bit of a difficult one that, I think the important thing is to try and preserve the view of the ... you know make the church obvious to people. There are so many churches hidden away in little nooks and corners. We've got a marvellous panoramic spot to really set the church off in here, and I hope that more landscaping can be done outside, so that the church doesn't look like it is down in a hole from the main road. Anyone driving past just sees the top end of the church sticking up and is like 'urgh yeah.' If we could landscape it properly so that the whole building was obvious you know it would be much too its advantage really. I wish that we could get rid of the fence.

Interviewer: Oh, the iron one? Why is that?

Alan: Because anyone coming onto the church for the first time sees this great 'keep out' fence, it is not at all welcoming. We've got to balance that with the nuisance from the vandals and things... (guide enters church) ... ah here is one of our guides.

Pause in interview

Interviewer: What are your most memorable experiences of being here?

Alan: Oh, golly. I suppose meeting the Queen and various Royal personages who

have visited from time to time.

Interviewer: The Queen visited?

Alan: Yes she visited on a number of occasions. I managed to have a word, but I have met various dignitaries and people who have been here over the years. I'll show you the visitors, distinguished visitors book to show you how many people have visited. It's quite fascinating.

Interviewer: Did the Queen sign it?

Alan: Yes, and the Queen Mum, and Prince Philip and Prince Charles and the Duke of Gloucestershire.

Interviewer: Are you involved in any local activities which occur in Wearmouth?

Alan: No not really. I am mainly concentrated here as church warden and as organist. I am more or less confined to the building. I have a lot of friends in Wearmouth. They are the same people that are connected to the church but I don't really get involved in anything, with not living in Wearmouth I tend to keep my nose out. You do what you can to support things, but not to influence what goes on in Wearmouth too much. I like taking photographs.

Interviewer: What do you like taking photographs of the most?

Alan: The riverside, the church... things like that.

Interviewer: Do you think if the World Heritage Bid is successful it would influence the way that people see the monastic remains and the local landscape?

Alan: I think that it is vitally important that we achieve the status. Really, you wouldn't believe the number of people who come here for baptisms and things like this, who have lived in Sunderland all of their lives and are like 'I've never been here before, I've passed it on the bus,' and they have no comprehensive of just what a jewel is sitting here. And if nothing else, getting World Heritage Status should at least elevate the church to the position that it ought to be in the town, and make people value it, we hope. Its far better known by people from miles away than it is from people sitting in the spot in Sunderland, you know. The majority of people have no idea what a treasure it is, and how the whole beginnings of Sunderland stem from here. And the fact that Sunderland was the Sunder-land from sundered monastic land which gave it its name the sundered-land you know. It's all important to the area and people just don't appreciate it.

Interviewer: Do you enjoy being warden here?

Alan: Oh yes it's quite a thrill to think that you are in a line of goodness know how many over the centuries of people who have looked after and cared for the

place you know. At the moment the responsibility is ours.

Interviewer: Do you enjoy playing the organ?

Alan: Oh yes, I play at weddings and funerals, and Sunday services.

End of Interview

MWM10 (3)

Interview with Ian Nicholson the former church warden of St Peters

June 2010

Ian: Normally I would take people around as a guide to the church and I have done for nearly twenty years. And at one stage in the nineteen-nineties, I was Church Warden here. And as part of the Church warden's duties, I had to clear out an office upstairs which had been used for the Benedict Biscop project. And with the help actually of the husband of the other church warden, Danny and myself went into the little room upstairs which has been part of the restructuring of this end of the building since the 1984 arson attack. And lo and behold we found that the extensive reason for going in there was to donate a filing cabinet to a local church because they had no means of storing anything at All Saints Church. Danny and myself offered to go up to select the appropriate cabinet and bring it downstairs. To our amazement when we got upstairs we found the cabinet was full of documents. Erm... not particularly ancient documents, they were mostly to do with the Benedict Biscop project which had been running here since about 1988 with the reverend Turner and his wife acting as offices of this particular project. It has been granted apparently by the Diocese of Oxford as a part of the Urban development of down... or shall we say inner city areas. Somehow or the other this area had been chosen and Martin Turner and his wife Natasha had come in on that and eventually a project officer had been appointed. It turned out, it had produced a tremendous amount of paper and all of this was very... I'll not say carefully... was filed upstairs in this particular little room which had become the centre of this project and it had become called the Benedict Biscop room.

I am not really sure if Biscop was the right pronunciation because according to the project officer for the World Heritage Bid, Biscop was taken as a name it is in actual fact is a title. We have recently have had visitors here who have said that it should be pronounced Bis-ch-op. And for example, one of our fellow archivists is married to a Dane and in Danish it is Bisshop which means bishop and we've had some German visitors recently and some Dutch visitors and they have both identified this as Bishop and Bisshop in their language. So really we should talk about the Benedict Bisshop room. By the time that I had realised what was happening and got all of the documents out and boxed up and someway preserved them. And actually arranged to have them put up in to the loft. There was a desk also still in that room and the desk was full of even older documents and I reported this to the then Priest Gareth Floyd and the Reverend Floyd acting on my suggestion that we should sort the thing out and have some sort of archives. That would have

been in the late 1990s and we are now in 2010 and I've spend most of that time here working with through those documents sorting them out they were literally all mixed up. It sounds like nothing, but they were stored in the loft, as they are now, in boxes a small room properly a floor space about twelve feet by ten and you literally could not get in because it was full of cardboard boxes and all of them full of loose sheets of paper. Quite fantastic! And all sorts of bits and pieces. The interesting things from that part of the job is that it has provided me with all sorts of background information which I was then able to feed into what I was doing as a guide and somehow or the other it just sort of continued. I guide here, on a Friday afternoon and I also act as archivist and guide on a Monday afternoon. Now this is all relevant to what happens because originally I came here in 1971 and as I was appointed to the primary school across the road as head teacher and then ... and Graeme Chancellor was newly appointed and he seemed, he felt that it was the right thing to do, and the right thing to do was to invite me over to the church the first St Peters formal ceremony and so we have built up a relationship which has continued to this day. This was the start really of my deeper interest in St Peters although I had known about St Peters obviously, I am Sunderland born, Sunderland bred. Educated at York at St John's college. I found a lot of interest in what was going on here from my grandfather. As my grandparents lived just across the river from the church in the late 1890s and early 1900s so I have got a long deep sort of relationship with the area. And of course at the Needles head I was able to explore into the background of the area at Wearmouth which is particularly known as the Barbary Coast.

Interviewer: Why is that?

Ian: I think the general attitude was that the inhabitants of the Barbary Coast were a rough and ready close nit community which didn't really identify with any of the other areas in Sunderland. They had this attitude of poverty but a kind of honourable poverty. It was known not to lock your front door at night. A lot of the properties on the north side of the church which would include my Grandfathers apartment were big houses divided up sometimes into three or four apartments housing three or four families. They would, for example my grandfather remembers distinctly moving from Swan Street into another house and everyone moved, with a hand cart. You packed all of your furniture onto a hand cart which obviously wasn't a great thing. And then you'd push all of your belongings. And people did that. There was a community moving within the area searching for jobs. It was important to be near your work place. So for example, if you can sort of think back to that time, you're talking about on the north side of the church long terraces of three story Victorian houses which would have once belonged to ship builders in the Wear when one man built a boat and in some cases obviously

it was essentially bounded up the area with the river. On the south side of the church there, for example here literally opposite the church there was a place called Hallgarth square which was a serious of cottages and other houses interwoven, tightly interwoven. Part of the history of all of this area has been lost because this area was cleared in the 1950s and into the 1960s as more modern properties which you can see over there where built. The school for example was built in 1969 to replace a much older school from the western end of Wearmouth. There known as Thomas(?)Street behind, it's a little needle point known as the Wheatsheaf and dominated by the Wheatsheaf public house. There are one... I'm trying to think ... there are one, two, three, four, five, six roads which all meet at that one point. The needle point and the... that gives you some idea just briefly that that was a tight knit community in this particular little area based on the work on the river and the work at the coal mine which is just up the road there, just beyond where in fact now the famous or in fact infamous Stadium of Light football ground and that was originally Wearmouth colliery. And that basically was the working situation and as you can see it was a small densely populated area with poor standard housing but with a lot of very, very strong community spirit. The men were all basically manual workers. Although among them there were obviously some skilled artisans. For example, my grandfather lived in the cottages just north of here he was a chippy... a wood worker, a carpenter. Sadly, I never knew him because he died before I was born. But the other grandfather as I say was a Sawyer... S.A.W.Y.E.R. which is interesting as oppose to a Sorer(?). He worked in a pit sawing planks of wood he was only small but powerfully built, and he would stand in the pit literally with a great big band saw, a great big two handed band saw and another man would stand outside of the pit and they would saw the planks obviously to be used as either for Shipbuilding or local construction or possibly in Wearmouth Colliery itself. But that gives you some idea of what it was like, and how it was. And when I first came on a daily basis, this by then had all been cleared, but south from here where currently the Sunderland University at the moment stands there was the Jail Thompsons shipyard. And my Uncle worked in Jail Thompsons shipyard and just as my grandfather regaled me the stories of the Barbary Coast he was able to regale me the stories of the archaeological dig that took place here under the Professor Cramp and I was pleased to find eventually a hand-board which gives a little map of the archaeological work done by Professor Cramp, plus an introductory note hand written by the lady herself. Apparently the men from Jail Thompson shipyard at lunch time would come out with their bait and there enamel tea cans and sit and watch what was going on and ask questions. It is quite amazing really. There was an awful lot of interest in what was happening. The Church itself as a church seems to have sort of caught in a sort of time warp of ... you've got this Anglo-Saxon Heritage behind or underpinning the whole thing and you've got this kind of community interest but then sadly the archaeological dig couldn't have taken place of course if

the buildings outside hadn't been demolished. And it was only because of the clearances in the 1950s-60s which allowed that to take place. And yes it was known about certainly in Victorian times and obviously way back into the eleventh century and ... came and built the tower up on top of the porch but it had never really been explored. It was a... what can I say? It was something of interest but it seems that Sunderland didn't particularly show any great interest in it. Perhaps that was because partly it belonged to the Barbary Coast and they were very much a community which had tended to keep apart from the rest of Sunderland. And beyond that really there is nothing much I can say because it is now I as it was when I came in 1971 as the head across the road. The church and I had established strong contacts between the church and the school which continued even after my retirement I am glad to say and still actually continue today. And of course there is more and more interest now in what is happening here on site as people are promoting really the World Heritage Bid. As far as the actual landscape, I can't honestly say that I remembered it as the very crowded Victorian Church yard which old photographs reveal to the north, nor can I remember particularly beyond the dig itself, I was born in 1936 so I would have been what in my 20s when the actual archaeological explorations took place. I remember coming down, I can remember cycling down, using the ferry to cross over the river and this sort of thing, but by then the whole thing had changed. And sort of lost a lot of the character I suppose that it had once had. But it has now become something else of course, so currently for example, the land outside to the north which was a very congested Victorian Church yard, is believed to be mostly Ballast which goes back as far as the seventeenth century, it is ballast that has been tipped from the colliers which exported coal from the river and brought, or came back I should say empty basically, and brought back sand a kind of sandy soil as ballast to prevent the ships from capsizing. And it was all tipped down here on basically what is the current site of the university and the national glass centre and also Jail Thompsons shipyard. The ballast itself, I can't remember this bit at all but older people can, they tell me that there were ballast hills, the ballast hills of Wearmouth were famous. There was ballast hills also on the other side of the river, on the South side of the river the ones on the north side must have looked a lot like the pyramids of Giza in Egypt with these sort of pointed, they all had little names. One was called Lukard Hill or Watch Hill, another had a house on the top. They were obviously very stable. And it is only recently that we have observed dates down on the wall which is on the east boundary of the church yard 1837 I think it had. It's now beginning to be believed that the ballast had been tipped here on the church yard before it became a church yard, before it became a cemetery. And there are all sorts of theories about it which are really interesting. And perhaps the most interesting one as far as the typology of the land is concerned is the proposition from Meikle and Newman who recently written a history of the area and they have found out that in 1644 there was a

battle known as the Battle of Bolden hills which took place between the Common Wealth Troops actually it was the Scottish army which was garrisoned here in this part of Sunderland under the leadership of Lord Leisley.... The battle had taken place on a place which is called Bolden Hills. And now I taught in the early part of my career up at Red House Town end and Hilton Castle and one of the play open spaces alongside Hilton Castle the Children called 'Bunny Hill' because there were lots of rabbits there. But when they built those housing estates there have not revealed any archaeological ties to do with this battle in which General Leisly reports that something like 1000 men were killed and Meikle and Newman's investigations which go further discovered that there is no evidence of a mass grave being at St Michaels Church which is the church on the South side of the river, or was the only Christian church on the South side of the river. And since there is no apparent site of bodies being buried up at the Hilton area which adjoins Bolden Hills it's an extension geographically there. The only place that they think they could be is here, and this is one of the things that I am currently trying to persuade people the fact that it is coming to some sort of fruition this year to get interested in because the ballast outside the actual graveyard is mounded earth with ballast, and if in fact that ballast was cleared and if Meikle and Newman are correct, those Civil War bodies which as far as I know were buried according to their station and given Christian burials could possibly lie underneath what was a Victorian Church Yard in the 1870s so we are talking about something which could be very, very interesting; very, very interesting indeed. And I think that would suddenly light peoples interest in the church once again and its surrounding area but that would obviously would be a pretty costly exercise. Whether it would happen or not I do not know it would be absolutely fascinating. Well you're looking at a different era and certainly starting to come to some sort of fruition the Sealed Knot are putting on an exhibition come display battle at Hilton Castle, so this is now publically, so now the public are aware of this. And I think Ms Meikle is going to be present, so it would be very interesting, as far as I am aware Meikle and Newman lecture here at Sunderland University.

Interviewer: When will the exhibition at Hilton Castle take place?

Ian: Very shortly, erm, late July, Early August I think. This will be very interesting, and quite interesting to talk to Ms Meikle to find out. It's so logical though to bury fifteen hundred maximum bodies would require a huge mass grave which would have been easier if it had been flatter outside to lay them out then remove the ballast which is just at the other side of the church yard adjoining the river there and to chuck the ballast over the bodies. Which was the situation which we have at the moment where we have this lovely banked land which has often been said if you went back to the time of Bede in 674 when the church and the monastery were founded here that would be comparatively flat. We have an 18th century painting in the Vestry which

seems to indicate that the church was at least on level ground if not on a small hill so now it's sort of in a valley. Which is probably man made. Well when Professor Cramp excavated the land out here there was a tremendous amount of interest. A lot of photographs obviously in the paper, shipyard workers actually came and were interested and leaning on barriers and shouted questions. You know they were interested in what was going on because this of course was their particular land and I suppose excavation do attract particularly in a very tight community like this. Photographs reveal, this is where you really need to talk to Brian Dodd, photographs reveal that there was a gas-o-meter just outside here, and just outside the present chancel there was a public toilet. There were cottages cheek by jar we've got photographs upstairs, Brian is working on those at the moment, digitising to try and put the whole thing together. An awful lot of the... because a lot of them have been damaged obviously they reveal this very tight community, it is quite fantastic and nothing really I think that you can say in the north of England was quite the same as this. It had this kind of what should I say, a village sort of mentality. But it was very rough and ready, very kind hearted I found this when I came the traditions of the Barbary Coast still existed, they were honest to a fault within their own community, I am not saying they were that honest as soon as they moved away from their local homes. Marvellous people to work with and they still are. The sad thing is of course that because of the clearance it was a part of the so called Slum clearances. The area has lost an awful lot of its character. We have new developments just over here known as St Peter's and the recreation of the original coast area just to the North West that's all similar but that is not the Barbary Coast as was. It was an area which had a particular what can we say ambiance, isn't quite the right word. But it did have a definite character. It was totally and absolutely different from most of the other places in Sunderland. The nearest I would say to it, having taught originally, my first teaching point was on the South side of the river at a place called James Williams street secondary school the east end as it was called, the Hendon area. It was equally tightly knit, it had much of the same character. And as Brian would probably argue that was really part of South Wearmouth which is actually part of the monastery lands in the seventh and eighth centuries. There is a beautiful... I don't know if you have noticed on the entry door, above the entry door a plaque in memory of Dame Dorothy Williamson. The Williamson family eventually owned all of this land after the reformation, not immediately after the reformation but within a hundred years I would say and there is a beautiful what can we say, comment about the lady herself and underneath there is a memorandum which will give you some idea of the tiny little areas that there were around here. They owned for example, Hallgarth Manor and the grounds it's called Wearmouth Hall, which would be their town residence and they moved out to Whitburn to Whitburn Hall to their country residence. And they donated, as far as I know, the Wearmouth Hall to the church as a vicarage, but sadly it

burned down in 1790 so all of the records most of the records certainly were lost in 1790 which brings it back to the problem that Meikle and Newman found that there are no records here to prove or disprove that there was a mass burial here. There's nothing on the other side at St Michaels but it is quite possible that there is some mileage in the way that their thinking is going. I just wish I could see it happen.

End of Interview

MWM10 (4)**Interview with David Nelson, a former Sunderland University Student****July 2010**

Interviewer: When was your first encounter with Wearmouth?

David: Erm, I am from South Shields, you're always aware of it originally and all of that, football wise and stuff like that. I remember going bowling, my uncle use to take me and my nephew and my cousins and all of that, I remember coming so often to the beach when I was little and all of that. I didn't really get to know it, until I went to Sunderland University, which was a bit of.. well all my family support Newcastle and were a bit like... especially my dad, he use to tell everyone that I was on the dole! But nah it's alright, it was important to us because they offered me a place straight away at the university as soon as they'd seen my portfolio they were like yes and we'll definitely offer you a place and I preferred the work that they did in Sunderland, and I've never regretted it, I had good friends and a lot of good people and all of that, and it was interesting really. I use to live in South Shields, so I didn't stay so I use to travel to Sunderland and all of that and I was always going back and forth. I just remember, it was good memories really.

Interviewer: How did you travel through?

David: The bus really as I was just at South Shields, the Metro had just been built but it's a bit like going up to Pelaw and cutting back on yourself its better getting the bus. I remember that Park Lane was new and I had to get to Park Lane and walk up the big bank, it was a bit of a trek, university was in the middle of nowhere. It was in a nice park, Ashbourne Park and it was a really nice park and a building on a hill, it was just out of the way of the rest of the university.

Interviewer: What were your first impressions of the landscape of Wearmouth?

David: This is a bit difficult because my family is all Newcastle and like so you get taught to prefer Newcastle, but it's nice, people have always been friendly and all that, it is typical northeast, it's a very nice area. To be fair, I think that it is more like South Shields than what Newcastle is because it has the beaches here and it just feels a bit more like Shields than Newcastle, Newcastle is a bigger city and is more, I dunno, it's good, I like it.

Interviewer: How do you think the landscape has changed in Wearmouth?

David: A lot, I mean not just the Manor Quay getting changed into the Northern Shore, its, well because a lot of the industry was just starting because the Vaux Brewery had just shut down I remember that, and a lot of the industry was just going, it just started to build the glass centre before I went, and St Peters

(University Campus). And Newcastle had already been getting regenerated and Sunderland hadn't and they'd just started the regeneration. Walking a long with a friend not long ago it was like I hadn't been there for a few year, it was nice seeing it regenerated, it was nice seeing it, most of the town centre, I had a quick walk through the town centre which I hadn't been through for a while, there was more shops there's more it's just a lot bigger and grew a lot. The town centre use to be a few shops and a few going towards park lane and that. It's just bigger and better, it's nice seeing it all regenerated and that. I dunno, its more, it's grown a bit, it's nice to have seen it grown.

Interviewer: What do you think is the most important aspect of the landscape in Wearmouth?

David: Its erm, well as an archaeologist and an artist, I always see the history, it's nice to see the history I mean the monastery is here and there's a lot of it is regeneration is geared towards the shipbuilding and industry and history, it would be nice to see other histories of the place, especially at Wearmouth it's like it's a really important role in our history and northern peoples identity really. And it would be nice to see more of that really and add more to the regeneration and its good.

Interviewer: What are some of your most memorable experiences of being in Wearmouth?

David: Probably just walking a long with a friend when there was a blizzard, and having a really good day. Its just nice seeing things that I'd seen the start of in the regeneration and just how it has changed and the memories of... and just seeing the sea and the water. To be fair, it was a fairly miserable day, but still had a good day visiting things. I'd like to see more.

Interviewer: Have you heard of the Wearmouth-Jarrow World Heritage bid?

David: Yes, I have, I had seen it on the internet, as an archaeology student doing an artist and all that and we are in the archaeology field you hear about things and World Heritage status means that it will be protected and it is such an important part of our history and heritage and identity really because northern people and it's our history about Bede and all that and we haven't really celebrated him enough. And there's no statue of him in the town or anything and he is just an important person in our history, because he wrote our history, and I understand it, and we haven't really celebrated it. We've got Bede's World about Bede, but there is no statue or monument to actually him as a person and I would like more guided towards the monastery and the history as well. It was more like we'd stumbled across the monastery than actually went to see it because it is more out of the way, and all of that. I mean to be fair I wasn't really into history when I did my art degree so the Manor Quays just along the road of Wearmouth Monastery and you could see it, and I didn't know what it was until I went later with a friend and I didn't know that was where Bede was from originally and I didn't notice it really, and it's not even ten yards away from Sunderland. It's a bit of a disgrace that I didn't know about it, but I know about it now.

Interviewer: You mentioned Bede's World have you ever been there?

David: I've been a couple of times, the first time that I went was actually this year earlier, I've been a few times this year. The university did a, I've just gone back to university to do an archaeology degree and I went with them and they had a day at Bede's World teaching you stuff, and we did flint knapping, pottery, building wattle and daub house building, building a kiln and stuff like that, making Roman bread, it was like a day of doing historical skills at Bede's World and all that in the reconstructions and all of that. We spent the whole day there and we did Anglo-Saxon archery and it was a really good day. We made a pot, did our own pottery and all of that, and it was a really good day. I went later with a friend and we went to the cafe and had a look around. It's a nice place, again it is in an industrial setting and it'll be nicely more advertised it's a bit out of the way but it's nice when you get in. And again as an archaeologist it's nice to see the reconstructions and just being able to wander around somewhere, it's nice.

End of Interview

MWM10 (5)

Interview with Christopher Watson, Gill Watson and Rebekah Watson

2010

Interviewer: The first question is when was your first encounter with Jarrow or Wearmouth?

Christopher: Well I was born just outside the area, but my family all come from Wearmouth area. So a lot of my relatives were there and I went to visit them all of the time and play as a toddler.

Rebekah: I remember going to Jarrow once, and I can't remember what exactly it was but there was this big fare or something I think that there were people dressed up in Medieval clothes and there was a bee...

Gill: It was Bede's World wasn't it? It was before Bede's World was Bede's World it was when it was just like a museum.

Rebekah: There was something to do with a beehive.

Gill: You know the old house part?

Christopher: The old vicarage.

Gill: That use to be all that there was to go in, and you use to go in for free if you were with English Heritage which was why we use to go. And they had like a beehive in the window and it sort of, but the beehive was inside and it was all like glass so you could see the bees in the hive.

Christopher: We were fascinated by it.

Gill: We were all fascinated we use to just go to see the bees.

Rebekah: Was there ruins there as well?

Christopher: There was the church. The abbey ruins.

Gill: Then they made it into Bede's World and started to charge you a fortune to go in.

Rebekah: Yeah but you'd get to feed goats.

Gill: Yes we did. We have been to Bede's World to feed goats and things.

Rebekah: Buy duck food.

Gill: I remember when we moved here, I was only thirteen and we use to drive along the sea front when we were looking for houses there was a... was that the year of St Peter's anniversary? I remember seeing like big signs up on the

bridge of St Peter's. I can't remember which anniversary it would have been.

Christopher: Was it twelve hundred?

Gill: Twelve hundred or thirteen hundred?

Christopher: Thirteen hundredth anniversary.

Gill: I just remember feeling...

Rebekah: St Peter's is the one at Wearmouth?

Gill: Yep.

Rebekah: We had to watch a video on it at school once. And it was talking about all the different bits of the church like 'this bit is Norman and this bit is really old, and this bit is not quite as old and blah, blah, blah,' and I was trying to listen to it and then everyone kept talking through it because no one else cared and I couldn't hear any of it. It made me feel sad, even in those days I was a sad history geek.

Christopher: Do you remember the skeleton beneath the floor boards Bekah?

Rebekah: What, where?

Christopher: At St Peter's.

Rebekah: At St Peter's?

Christopher: It's glassed over now, but you can still see down into it.

Rebekah: I can't really remember visiting St Peter's.

Gill: I think we've only been in it once. I remember going for Christmas Eve. Did I go with you? And it was all candle lit, because we use to go to Whitburn for the midnight service and we went there once. I can't remember being there. No, did we not go down with something for the church once as well as that St Peter's? Or was that somewhere else?

Christopher: I can't remember, I've been there loads of times so I don't really know when you've been.

Rebekah: I can't remember being, I know I must have been but I can't remember it.

Gill: I am sure we went...

Christopher: I have been to weddings and funerals there.

Gill: I am sure that there was an event and we all went and we had a picnic in the grounds of St Peter's.

Christopher: I think that it was just a general pastoral one with all the churches together wasn't it?

Gill: Yeah I remember that.

Christopher: So all of my family come from there, well most of my family anyway. The Church has been important in my family for a hundred years at least because that is how far the records go back because they were all burned in the 1790 something, the old abbey went up in flames, the abbots house all of the church records were in the abbots house and they all got burned. So you can't go back further in your research. The living family came in and have assembled a little bit of what was lost which really was just from the living generations. Some memorable things were using the river side for water activities such as sailing and things like that. The churches we use to use for services and activities. But the area I could take you through all the back streets, it's changed completely since I was a kid. All of the old slums and collieries have come down and bog lands have come down obviously, all new building along the dockside has been re-developed so big changes in the area.

Gill: Liz use to work there in the shipyard you know. She was like a mechanical drawer.

Interviewer: What did you think of the landscape when you were growing up there?

Christopher: Well I just accepted it but, the old areas from when I remember it, all the old slum areas were starting to be pulled down and there was just derelict and then they build the council estates around the church area and that got a bad name for itself and the area went downhill the people who lived in the area use to call themselves the Barbary Coasters, probably because it was such a rough area. Obviously the Barbary Coast linked to the pirates off North Africa.

Rebekah: I don't know whether it's just me being prejudice but every time I drive around there it's just full of charva's who look like they are going to steal your car, which is really bad because next to St Peter's.

Christopher: It use to be worse.

Gill: We use to stop at the petrol station to get out money before the quiz.

Rebekah: It's a nice church and everything and the uni is there, it is probably nicer there today than it was

Christopher: The mariners there

Rebekah: But there is that really dodgy taxi shop and that pub the Jacksons.

Interviewer: Why does that pub seem dodgy?

Rebekah: Well I don't know but any pub named after someone's family name is dodgy, I'd think I don't want to go there.

Christopher: Well if you think that it is bad there now, when the council estate was there it was really terrible nobody went in there.

Gill: My father was determined to live by the sea front so we bought a house at South ... so we use to drive around that road near St Peters and my mother was never impressed by it and use to say, that this wasn't a very nice area you have to drive through to get to where you live. You can believe that can't you.

Christopher: It's gone upmarket since then.

Rebekah: You've got that nice bit down by the quayside now. I had a friend she owned, well her parents owned a Chinese takeaway they had a lot of money.

Christopher: It's got a lot better. But the riverside area has changed too obviously when I was young there was all of the shipyards and ship repair yards and the colliery. All of that has gone now there is the glass centre and the university and sixth form college.

Gill: Do you remember making that canoe in that shed?

Christopher: That wasn't a shed that was the dock office for the north dock. But that's all been pulled down now.

Interviewer: You made a canoe?

Christopher: We use to make canoes there.

Gill: They had like a mould.

Christopher: We had one or two moulds the scouts had a sort of business making canoes and selling them, I've still got one upstairs.

Gill: It had black diamonds on it.

Rebekah: Is that that one?!

Gill: Yeah. I helped him make it, his girlfriend going to the scout hut to watch him make a canoe with fibre glass.

Christopher: Back when large ships were coming to the north dock where the mariner is there were big tankers which unload the stuff, and that's been changed, half of the dock has been filled in and houses have been built on the in-filled dock. They use to have full size ships in there.

Interviewer: It's hard to imagine today.

Christopher: It is. The area just beside the church the land use to go out much further into the river and then they started to make much bigger ships that the council said you can actually take the whole side of the river side, the bit that stuck out into the river, and dredged it away and half of the old part of Wearmouth just disappeared where the houses use to be then turned it into shipyards and now the shipyards have gone as well. So it was a waste of time taking all of this land away just to widen the river for no reason. Big changes.

Interviewer: What do you think are the most important features in the landscape?

- Christopher: The church and the (background noise)... They are the two major things.
- Rebekah: When I think of that area, I think of the glass centre and the university then I think of the church afterwards and I am like ah yeah that's next to the church but I wouldn't automatically think of it. I always think of Dame Dorothy Street flats.
- Gill: I think of Dame Dorothy Street flats and the school because it use to always fascinate me the Dame Dorothy ...
- Rebekah: I use to always wonder why it was called Dame Dorothy.
- Gill: She was a famous like philanthropist because at Holy Trinity, on Mornday Thursday, they give out you know how the queen gives out some money, it's called Dame Dorothy's Dole.
- Christopher: In Sunderland, she use to give out money the same as the Queens Mournday money down the street near St Peter's Church and it's much wider then than...
- Gill: They never gave it out from St Peters they gave it out.
- Christopher: In Sunderland.
- Gill: I just remember being fascinated by the name Dame Dorothy.
- Rebekah: Although I suppose when you think about it, and you think about the area the church stands out as being the only old thing around there everything else is like...
- Christopher: Well there's St Andrews Church as well, which is a bit further down.
- Rebekah: Which one is that?
- Christopher: You probably don't drive past it because it is at the other side of the park. You'll just see the big tower.
- Gill: St Andrews?
- Christopher: St Andrews Church.
- Gill: That's where we met, so it has got to be an important place in the church hall at St Andrews.
- Christopher: You mean in the Cliff pub.
- Gill: I didn't meet you in the Cliff, I met you in the church hall.
- Rebekah: I am going to go outside and be sick for a minute.
- Gill: On the 4th of September 1978. I just realised it was forty years in September.
- Rebekah: We've missed it, it was forty years...
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Christopher: It's the first year that you've forgotten it.

Rebekah: You remembered it before.

Gill: I remembered it in summer that it'd be forty years in September.

Interviewer: That was going to be the next question, what was your most memorable experience!

Christopher: It's got to be the same one as that.

Rebekah: I remember going on a trip to Bede's World.

Interviewer: How old were you?

Rebekah: I think that it was with Guides. It was quiet new.

Christopher: When it first opened.

Rebekah: So how old would I have been? About thirteen? Maybe. And I remember feeding the sheep and the goats and I remember more like the animals and the Anglo-Saxon houses than the actual church. You see now I am trying to think, I remember it less and less and less.

Gill: We went to St Paul's. You came to St Paul's because Father Kevin went to be vicar of St Paul's.

Rebekah: Did he?

Christopher: Yes he did.

Gill: And we went to his licensing, induction thing. Did we have Becky? We must have had you, you wouldn't have been very old you might have only been like three or something. Did he go straight to St Pauls after... or did he go to somewhere else first?

Christopher: He went to Springwell.

Gill: He went to Springwell, so you might have been older than three. But we definitely, I remember going to that.

Christopher: I remember Dad paying twenty pence to get a card of the church which was basically just a picture of the church on a piece of card wasn't it. I don't think I've got that any more.

Gill: Did you not take those Japanese people there?

Christopher: They were interested in the history and wanted to see the sights and things.

Gill: We use to have students who'd come here and they had this kind of Japanese

sort of exchange which was really good.

Rebekah: They were very nice.

Gill: They were lovely weren't they. And erm because we had students it was like the Japanese students came over as exchange and as a part of the experience they could live in someone's house for the week and it was £120 for the week, and they were out all day at the Uni so all that you had to do was collect them, feed them and take them out at weekends.

Rebekah: They still send us Christmas cards.

Gill: The first year, we did it about three times didn't we? Well in the first year we had the professor and his wife.

Rebekah: He was called Nobo.

Gill: He was lovely, and of course she just stayed with you all day Rebekah didn't she, and you took her out there didn't you. They were lovely they have two granddaughters now, they always put a little note on the card and send a photo of the wedding. I remember going to Bede's World once for the Medieval Fare and there was some birds. Like Hawks and Hannah was frightened.

Christopher: Yeah they have a lot of expeditions don't they. It's just visits to Jarrow don't really know a lot about it or the area itself of about the history or what it is like today.

Rebekah: I remember someone I went to school with didn't know how to spell Jarrow because of course everyone calls it Jarra' and she thought it had an A on the end and everyone mocked her for it.

Gill: My father use to always go on about the Jarrow March.

Interviewer: Was he involved in it?

Gill: No I think that he was probably too young.

Christopher: I think he was trade union orientated.

Gill: He was Labour orientated.

Rebekah: I have no idea about what you are talking about.

Gill: In the Depression, in the 1930s the Jarrow miners marched from Jarrow to London to Parliament as a protest.

Rebekah: Did it work?

Christopher: Nope.

Gill: More people joined them all the way down, it was famous. You'll have to look it up Bekah. And did Adam Faith? (Adam Price) write a song about it? There's

a song about it. Was it Adam Faith? It was definitely a song about the Jarrow Miners.

Christopher: In the sixties or seventies.

Gill: (poor audio)

Rebekah: With a Dictaphone.

Gill: Not true!

Christopher: I remember even at school the Head teacher telling us all about the history of Bede's Church and St Bede and as I have been to the church at St Bede and things like that I wrote about that in my exams somewhere along the line.

Gill: Was that when you were at university?

Christopher: No I was at school somewhere.

Interviewer: What did you do at university?

Christopher: Theology, history of the church. One of my pieces was on St Peter's Church.

Interviewer: Which university did you go to?

Christopher: Durham. Don't get me talking about the history of the church.

Interviewer: You can if you'd like.

Rebekah: You may as well just move in if he starts with that.

Christopher: Whitburn, I was christened, married at Whitburn Church which is just along the coast, I don't know if you have visited that before? It's actually on the walkway between the two churches. There's a special walk and one of the resting places was suppose to be the one at Whitburn church. Its suppose to be called St Mary's but the names on the two ... one was St Andrews and one was St Marys and all of the old churches use to call the churches St Andrews so it's a Saxon church and it is a resting place between the two abbeys.

Interviewer: Have you ever done the walk between the two Monasteries?

Christopher: No done from Whitburn to the er we've been up to the Cleadon Hills somewhere but never walked in the industrial area of Jarrow. Well St Peter's Church the parish you have got on there (the map) is not what it used to be, it use to go right up to Hylton Castle, right up the Wear to where the A19 is now, Hylton Castle the ford area. And then they had another patch which was completely detached from the main parish at Harton again just through Cleadon. Cleadon was a part of Whitburn parish and then there was another part of St Peter's parish at Harton which is a parish in its own right now.

Rebekah: I remember doing a class project about Bede once, I think maybe, did I ever go on a trip to that church? I remember we did a project about Bede so I must have went. And I remember that after that, whenever I saw the books about

Bede's history and stuff, even when I was doing my dissertation last year I always just pictured an old man like this writing in the church writing a story and I was like why did you even think that he didn't necessarily have a hunch back.

Christopher: That's a sore point, if we get the Heritage bid we should bring his remains back to Sunderland or Jarrow as they were stolen to start with we should bring them back.

Interviewer: What do you think about the World Heritage Bid?

Rebekah: I think that it's a really good idea.

Christopher: I think that it is a good idea.

Rebekah: Because I think that more people will come and that we will then get bigger shops in town.

Gill: For your landscape.

Rebekah: Yeah! It is my landscape.

Interviewer: Are the shops very important to you?

Rebekah: Very important.

Interviewer: Why is that?

Rebekah: Because I like to spend money.

Gill: I just like Debenhams.

Rebekah: H and M and River Island, Asda. It has really nice cloths its not to be sniffed at. We just had a shopping spree at Asda and we are getting off the point.

Christopher: Personally I think that they should demolish all of the houses where they have got the industrial estate at the Wheatsheaf Area all of those empty shops and restore the old village because there use to be an old village green there with a cross on it a marker cross and it's all been built on.

Gill: Ah where the Wheatsheaf is.

Rebekah: Ah where the Bowling Alley is?

Christopher: Yeah where the bowling alley is. Where the Wheatsheaf pub is when you turn down North Avenue, that road there was the main road down and the houses at the side with the old pub. Just at the other side of the road is the green.

Rebekah: Near Newcastle Road.

Christopher: Where Allied Carpet is, that was the green. And now there is just a little bit of green left outside of the ropery and then the ropery closed down and they just

demolished the whole lot and then they just built all these factories.

Rebekah: But Allied Carpet was always fun because they had a play area there. I remember being really disappointed one time because it had gone.

Christopher: Because that was Wearmouth Village itself and then the shore area was called Wearmouth shore as I say, and the nickname was the Barbary Coast.

Interviewer: Can you remember much of the Barbary Coast?

Christopher: I can remember it when it was being demolished the old housing.

Gill: Your mother use to live there.

Christopher: My Mam use to live there, well she was born there, she was a Barbary Coaster.

Rebekah: Your mother was a pirate?

Gill: Your grandmother was a pirate!

Christopher: She was born in Docks Street which is just behind the flats.

Rebekah: I think it would be good if it got World Heritage, maybe if we got the World Heritage site people will stop thinking that people in the north east are horrible and can't read.

Christopher: Well when Durham got it though and the Roman wall got it.

Gill: Yeah but people would go to the Roman wall, but they might come to Sunderland if it is a World Heritage Site.

Rebekah: It would become a tourist attraction.

Christopher: Sunderland where is Sunderland? Oh its somewhere in Scotland or its apart of Newcastle isn't it? That's the two biggest answers you get if you go down south and you say where you are from.

Rebekah: Yeah but they could say, o that's where Wearmouth-Jarrow isn't it.

Christopher: If you'd asked my mother if she had still been around, what where her first memories, she would have said, watching the zeppelins cross in the First World War and bombing the end of the street. She told me about that running out into the street and a zeppelin coming across. She said that you could see the people under the... leaning out dropping the bombs.

Rebekah: That is pretty creepy.

Gill: I remember her telling me about the playground at the school it was all broken up and she fell over and hurt her leg and it went all septic.

Christopher: Yeah she always had an awful scar on her leg.

- Gill: She would have been about nine in the war, was she born in 1908? Your father's mother never thought much of her because of where she came from.
- Christopher: My father's side where a bit more upper class and she was actually a Barbary Coaster so the match wasn't quite right.
- Rebekah: Like marrying beneath him.
- Christopher: So I think that they would have been a bit odd together, but then again my grandmother lived in exactly the same area but she lived in bigger housing overlooking the coast, and there were quite a few big houses along there. She had money, her father, had a big house between Sunderland and Gateshead, the big house just past the A19.
- Interviewer: The derelict one?
- Christopher: Oh no, it's not derelict it is flats now.
- Rebekah: You know the Boldon roundabout that road if you're going to Gateshead that big house just along there.
- Interviewer: The one with the big arches?
- Christopher: The one with the big gateway belonged to this family until it was taken off us in the First World War as headquarters for the Durham light Infantry. They never got it back, they got compensation money instead. Hasn't got down this far unfortunately! But my father during the war, he wanted to be a pilot, but because he had already signed up for the auxiliary fire brigade in the 1930s they wouldn't let him join the army, he had to be fire warden during the war, he was based in the old tram yards which was turned into an emergency fire station during the war period, and that was all heavily bombed around that area along the track and the docks and things like that. But most of his experience really is with this side of the water.
- Gill: He use to have toasted sandwiches. He stayed up ladder, when Binns was bombed.
- Christopher: For about two days.
- Gill: For about two days, he used to leave his sandwiches in his pocket and by the time he got to the top (of the ladder) they'd be all toasted.
- Interviewer: Where was Binns?
- Gill: Binns was where Wilkinsons is and the Library it was on both sides of the road, there was a subway underneath.
- Rebekah: That is awesome.
- Christopher: That is true and both sides were bombed. It was the seventy fourth most
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bombed town in England, it just flattened the town centre, where the Bridges is there was streets and shops and after the war it was just all you could see just wasteland, Blandford street escaped that's the street just behind...

Gill: Cheap Street.

Rebekah: As it is more commonly known.

Christopher: And there was nothing of the high street, everything else was gone. What the bombers didn't get the labour government in the sixties got. They just pulled town hall, which had escaped the bombing, they just pulled it down. It was a beautiful marble building, staircases and everything, carved wooden banisters and they just pulled it down because that's where the Conservatives dominated the town for the past hundreds of years.

Rebekah: He has got a real bee in his bonnet about that.

Christopher: I spoke to the mayor afterwards I was teaching, no lecturing at the Sixth form and he came onto one of my courses as one of the student and he said that he totally regretted doing that. He was the mayor at the time. Sunderland has lost a lot of its better buildings on both sides of the river.

Rebekah: But it's still got the church!

Christopher: One of the oldest churches in the country so, the bombers didn't get that.

Gill: It's really good that it has survived till this day.

Christopher: With where it was and with all shipyards all around it.

Rebekah: How old was it?

Interviewer: It was built in 674 AD.

Christopher: It was about ten years between the two churches all that's really left of St Peter's now is the tower of the west wall all the rest of it has been Victorianised unfortunately until the 1870s it was just about the same as St Paul's as a Saxon church. There were tunnels under St Peter's because when it was built on the flood plain of the river on the flat land where the abbey was but they were ships coming in they would sail out of the river with coal and they would come back with ballast, sand, rocks and things like that from the Baltic. And they had to get rid of all of the ballast and just dumped it at the side of the river St Peter's Church was half buried in ballast, it even half covered the grave yard so they could get more burials. It was so full that they put the sand over the top and then they put the burials and then more sand over the top. They buried the church, when you go there today you can see that it is like a big hill where it has been dug out by the Victorians but they had little paths up from the river over the flat land and they use to bring the barrows and the walls just got built up higher and higher against these and eventually you were walking along a big gully so they just bricked them all into tunnels and then put sand over them as

well. Then they did excavate it out again and recovered all of the area for shipyards and they found silver sand from the Baltic and it was rich in silver so they mined it to get silver out of it. I think after that they took it up to further up the river there is part of Sunderland called the Sand Hills.

Rebekah: Is that where Sand Hill School is?

Christopher: Yeah and they took it by train or tram way and dumped it there and that is where Sand hills.

Rebekah: Is that like Arbeia where there is the wagon way for the ballast?

Christopher: Yeah.

Interviewer: I have only one more question I think, what do you use the landscape for? Like what activities are you involved in?

Christopher: Adam uses it a bit for cycling doesn't he? and boating activities.

Gill: Adam use to work and go down to the Mariner a lot.

Christopher: I use to do that when I was younger, but not now.

Rebekah: He used to go to like Uni and the glass centre down there.

Gill: Yeah Adam use to go to the glass centre a lot. You never, but I went to Uni down there.

Rebekah: I went to a few gifted and talented student courses I was that amazing.

Gill: We use the garage to get cash out on the way to the quiz.

Rebekah: Yeah that's true.

Christopher: I was going to say go to a football match but I don't know. It's a bit further out, but it's still in the area.

Gill: Adam takes the car down there to the garage under the bridge.

Rebekah: We go to graduations at the football stadium.

Christopher: We clearly go to church there, not very often now.

Rebekah: The coffee shop next to the beach, it is really small, it has like two car parking spaces, if you're driving the coast road and there is that roundabout and you're going down Pelton Route and you go that way along the coast there is a little cafe right there.

Christopher: Above the mariner.

Rebekah: What is it called?

Christopher: What is it called? I can't remember, it's just always been the cafe on the corner

as far as I have been concerned. It's always been a cafe since I was little.

Rebekah: To be fair, if I drove past it, I would be like o yeah that's what it is called...

Interviewer: It's a nice drive up there.

Rebekah: It's quicker going up the A19, but I use to just drive that way because it was pretty.

Gill: We sometimes go that way or different ways.

Rebekah: You see the ferry at about quarter to nine in the morning and then one at about quarter to eight o'clock on a night.

Gill: I remember on the way back from the quiz one night and saw it with the lights on. And at Christmas it is nice driving along there because everyone has lights in their trees and reindeer, on the green at Whitburn.

Christopher: Today I don't really drive through it unless visiting relatives.

Rebekah: But I believe as a World Heritage Site I would use the area more.

Gill: You could get married at St Peter's when you get married.

Rebekah: I could.

Christopher: We use to go bowling there when you were younger.

Rebekah: If I was going bowling I wouldn't go to that one.

Christopher: It's awful now.

Rebekah: It's horrible. I had a birthday party there. I remember the last time I was bowling there I was in Sixth form.

Interviewer: Did you win?

Rebekah: I never win at bowling.

Christopher: I think that they could do some more to the area. At Jarrow as well as the church and the abbey you have got Bede's World but there's nothing in sight of the church.

Rebekah: But there's not really a lot of room is there?

Gill: There is a lot there now because you have got the University.

Christopher: And you've got the Glass centre.

Rebekah: They are not exactly tourist attractions. They should have like a special visitor centre or something.

Gill: Yeah they should have a visitor centre.

Christopher: St Pauls was totally destroyed by the Vikings on one of their early raids, they came to Sunderland and we just kicked the Vikings out and burnt their boats. It was eventually burned, it was one of the Danes who came to invade Northumbria with a big army and they stayed over the winter in England. One of the big camps came up the Tyne to Team Valley and from that point right through the winter they just sacked and burnt all of the churches, Hexham, Corbridge, right all the way to Bamburgh. And they all came down to Sunderland obviously at that point as an area of occupation but the early raids we were ready for them!

End of Interview:

MWM10 (6)

Contemporary and Competing Vista's: Public perception of Wearmouth and Jarrow

Questionnaire:

What is your connection with Jarrow and/or Wearmouth?

- I live near Wearmouth, (Seaburn).

What were some of your first impressions of the landscape at Jarrow and/or Wearmouth?

- In the 1960's the river Tyne and river Wear were thriving with traffic from trawlers to navy vessels, and there were always some ships in dry dock. Both docks were heaving with fresh fish. The old ferry never failed to take passengers and cars from South Shields to North Shields, not like the Freda Cunningham which failed on several occasions, I don't know if that ferry is still running or not.

In your opinion has the landscape changed?

- Well, the landscape on the riversides have changed, both rivers have no boats or ships getting repaired, there are only a few private pleasure yachts and the regular passenger cruiser bound for Denmark or the likes, from North Shields Quay side. The Wear now has the University and the National Glass Centre and new apartment blocks on its landscape, so that has changes drastically. I can not comment on Jarrow because it wasn't a place that I visited. However in the 70's there was a super store 'Presto' I don't know it this is still there but at the same place they now have the Viking Centre and a Hospital, and also building a new Tyne Tunnel.

What do you think are the most important aspects of Jarrow and/or Wearmouths landscape? And why?

- An important aspect of Jarrow I would say is Bede's World, the Venerable Bede AD 700, who lived and worked in the monastery over 1300 years ago. I would say that the Tyne Tunnel and the coming new Tyne Tunnel is an important aspect, it is progress and we are having it whether we want it or not. As for Wearmouth, the University of Sunderland is an important aspect as it bring in many different nationalities and cultures to Sunderland and puts Sunderland on the map as does the Sunderland football club and the Stadium of Light. There is the National Glass Centre, Which is a pleasure to have in our city. There is the Sunderland Empire Theatre, which has just been refurbished, and is just a real pleasure to visit for national entertainment. These are mostly Sunderland not exactly in Wearmouth.
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What are your most memorable experiences of being in Jarrow and/or Wearmouth?

My most memorable experience was Sunderland University as I did a Master in Business Studies.

Before hearing about this project, had you heard about the Wearmouth-Jarrow World Heritage bid?

- I have heard the name somewhere but don't know exactly about it. I travel a lot so I'm not always at home.

Do you think that success of the World Heritage bid will influence the way you view and use the landscape?

- Probably!

Thank you for your time

End of Questionnaire

MWM10 (7)

Focus group with colleagues of Sunderland University

Liam Bell, Adam Gawne, Verity Kalinowski, Andrew Leadbitter, Chris Oliver and Elaine Smith.

November 2010

- Interviewer: The first question is: what is your connection with Wearmouth?
- Chris: Well, we all actually work here, so that's a big connection.
- Adam: University, I think, was like the first time we all really noticed it, especially the students. That's the first time that I have ever noticed it.
- Elaine: Well you and I were born in Sunderland, weren't we?
- Chris: Well, we were born in Sunderland, ah ha, but we have worked here in this building in Wearmouth for about twelve years?
- Elaine: Yes twelve.
- Chris: What was the question?
- Interviewer: When did you first encounter this area?
- Chris: That would probably have been when I was quite small, I am trying to think. Can you remember your first encounter?
- Elaine: I was very small, you know, six, seven, eight years old, coming via here to the beach with my Mam for a day on the beach, you know. On the bus, you know, so we went by St Peter's Church...
- Chris: Well actually, I have lived in Sunderland most of my life, but only just gone into that Church this year, inside of it.
- Interviewer: What made you go in this year?
- Chris: Because I have always really wanted to go in, and I've tried to go in, and it's been closed before. You know how it is, and then one day we decided to just go along there together and go in, and we had a little tour. It was really, really lovely.
- Elaine: It was really nice.
- Liam: I think my first experience I came up to Sunderland Air show. It would have been about ten year ago or something. And it was just around on the Roker side, on the sea front and then we walked around, it would have
-

been getting towards the new campus but we weren't getting that far, but it would have been coming to and that's all I remember. But it was nice then just across the front. But like I say, I can't really remember that much.

- Interviewer: Do you still go to the air show?
- Liam: If I can, yeah, it's a bit different when you live here you tend not to do the stuff that is around here.
- Chris: Yeah, you take things for granted don't yer?
- Verity: I think that my first encounter here was when I first started university. I had my first open day here four years ago, and it was just really nice to see a campus which was right next to the sea and with nice views. They looked after the area well, and it wasn't just like everything knocked down so that there could be new buildings for university and everything. So it was all like preserved, it was nice.
- Interviewer: Did you look at a lot of other universities when you were deciding where you would like to go?
- Verity: Yeah I went to a quite a few open days and obviously know quite a lot of local universities from where I am. It was just a lot different, because instead of just having a separate area for the university, the university is incorporated into the city which makes it nice.
- Adam: Mine was just when I came over to the glass centre that was the first time I really visited the area. Before that I had never really ventured over to this side, so obviously came over for the glass centre, but then obviously since then I have explored it a little bit more.
- Andrew: I came on a school trip because I am from Sunderland. So er, yeah, a school trip when I was five, six or seven.
- Interviewer: Where was the trip too?
- Andrew: Just around Wearmouth, and then just basically around St Peter's church. I can't remember some of the stuff that I was told though!
- Interviewer: What were your first impressions of this area, if you can remember?
- Chris: It was too far back for me.
- Elaine: Well, I was a very small child, obviously excited because I was going to the sea side and this that and the other. So basically just excitement.
- Verity: Well I come from the country side and from where I live it is just trees and hills and that kind of thing. So to come to here and see; lots of buildings and flats and the shipyards and things like that and the warehouses, right next to the sea. Just you know that kind of thing with lots of difference. Yeah, I don't know, just more industrial.
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- Liam: The first time I came to Uni it was the first time that I came really to this area, apart from the Sunderland air show, ten year ago. When I first came here, I thought that it was brilliant how they had done, it they put such a well, they put such a modern campus in the middle of the city, right next to the sea with still quite a lot of open space around, it's not, you don't feel that it is as built up as it is.
- Adam: And my impressions was just that it has got this kind of like open area and then you go more into it and you just see the changes of what has been there, and the changes that have happened in Sunderland, and you know it's the generation coming through, that was nice to see in the city.
- Andrew: I don't really have a comment.
- Interviewer: That's okay.
- Interviewer: In your opinion has the landscape changed since you have known the areas?
- Andrew: Yes, all of this side is completely different, it was all flattened, it was all grass and then obviously City council gave Sunderland University all the land for free, and they just did the best that they could with it. It's absolutely phenomenal now...
- Verity: Even in the short space of time that have been here, there have been things constantly going on with buildings going up within months, and changes happening really quickly. But there is always that regard of keeping things nice and not just sort of throwing up things here and there and it's still kind of tasteful.
- Andrew: Especially with St Peter's College which has just been built.
- Chorus of agreement by some participants: Yeah
- Verity: Everything is in keeping with the theme of what is going on around here, and it seems to be really nice that they have that idea in mind.
- Liam: I like how they haven't made any of the buildings too big. None of the university buildings sort of take over the skyline, erm apart from the big blocks of flats, but they are older, but I mean, everything else is sort of keeping...
- Adam: You can still see all of the church tops which I think is a nice element. This is like a random comment but like the old train station they are still developing that and they've kept there and kept it looking nice, which I think when you first go on that road and come over, Wearmouth Bridge, and you see that you still see heritage rather than this lets just get rid of it
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all and scrap it. And then again you have actual St Peter's Metro stop which is different.

Chris: It's really nice on a night when it is all lit up, it's in keeping with everything else. It is really nice.

Interviewer: Do you use the Metro a lot?

Chris: I don't personally, but I have on occasion used it.

Interviewer: What do you think are the most important features in the landscape?

Liam: Over the last couple of months my... well my memory, has been of my football team training down by the sea and of the new, well I don't know how old it is, but the new harbour wall and all the paths and cycle routes down by the front are good for jogging and there are certain parts where you can do some hill training and stuff like that become important to me anyway... And across the pier it's a good jog out there, it is about a mile.

Adam: I think mine is just the traditional keeping of the buildings and stuff and that you have kept them there. It's just nice to see the whole style of the city, rather than trying to make it into one thing, make it all new and just incorporating everything.

Chris: I think that all away along the river along, right along to the mariner, is just a really nice walk and everywhere you look is nice. All of the buildings are in keeping with the area and the mariner itself, when you actually arrive at the mariner you can see out to the sea. It's lovely. I think that we are actually really lucky to live and work in a nice place like this.

Elaine: Oh, definitely.

Verity: I was going to say that the bridge sort of symbolises that as well because it has got that industrial look to it which ties in with keeping the idea that this was once a really industrial area. And then if you do stand on it, you can look out to the sea, you've got a really, really nice view and I think that that is a nice aspect to it.

Chris: Yeah.

Interviewer: What are your most memorable experiences of being in Wearmouth?

Liam: Just the whole university life, within St Peter's. I have been over here quite a few times just when I was actually at uni but now I work here. When I was at uni I had most of my exams over at St Peter's, so not a great experience, but very memorable. And erm a couple of lectures, that's it really.

Adam: I think that mine was the freedom of just going along the coast and starting off and not really quite knowing where you are going to go along it, but just following the path just to see where you end up and then you

end up like at South Shields. There's that starting off and looking down at it, and thinking: 'where is it going to go?' and then you just go on your bike and actually just do it, and it just feels a lot better to just doing it. And you get to see all the different sides to the area and I think that that is just memorable.

Chris: I think that mine is similar to that, you were obviously on your bike, and I was on my feet, walking. So I've had lots and lots of walk around the coast, along the mariner, and along the coast line. It's just really nice.

Andrew: Mainly just the view, I spend most of my university life just being in the library and around the halls and its nice just looking out the window at the view after you've been on the computer for hours on end, it's just a breath of fresh air really.

Verity: I'd say being with the people is quite a good experience as well, because you get a lot of fishermen down by the university and just as a part of one of my projects we made up a story about a fisher man that had found an unusual object in the river and so we went down to speak to some of the fishermen to ask if they would do an interview with us , and they were all really friendly and got a really good story to tell about the history around there so that was a really good experience to learn from through people who actually lived around here.

Interviewer: How do you use the landscape?

Chris: For me it is just walking.

Elaine: Me too, walking my dog.

Liam: Like I said before the sea front is really good for jogging and all of that, stuff with the football team and it's like a really nice place to just have a jog and a bit of banter with your mates and all of that. It's really nice.

Andrew: Even if it does injure your foot!

Liam: Even if it does injure your foot...

Adam: Mine is just biking along the coast and passing the university and going along Fulwell, and South Shields back into Sunderland and then I use to do Asda delivery so I've seen a lot of the area so I've got to see different sides, it's weird how you go obviously towards Fulwell where you have bigger houses its more affluent and then you go into like these terraces so.

Interviewer: Thank you for your answers. One final question,

Have you heard about the Bid for World Heritage Status for the churches of St Peter's and St Paul's?

[Participants shake head]

Interviewer: St Peter's Church and St Paul's Church at Jarrow are known as 'One Monastery in Two places' due to their connection with St Bede. Next year, the two sites are going to be entered for UNESCO World Heritage status.

Do you think that gaining World Heritage Status would change the way that people see the local landscape?

Adam: I think that people would, well obviously people from Sunderland are pretty proud of the city anyway, but I think that it would make them more proud just by giving them something else because it is easy to mock this city being so close to other more prestigious cities, and [with] more Heritage. I think that it will just add that pride back, because obviously, a lot of people of the city love the football ground, they love the football team and stuff like that. I think that for others who aren't into that, it would be good for them to visit and then think okay this is a part of my kind of city. I think you'd get that feeling of ownership but with World Heritage it would obviously add to kind of advertisement for people to come here and add to the tourism side of it. But again, it is keeping it as a heritage site from future development, that is what it needs, and it keeps it all fresh and I think that is what it really needs, and that is what it would benefit from.

Verity: Sunderland really just sort of within recent years has become an actual city and I think that a lot of people in Sunderland don't believe that there's anything past that point which makes it historic. So I think that having something like that would tell people in Sunderland and around the world that this city is not just something that has just been built in recent years but it has actually got things which have a story of what happened years and years ago. So I think that would be a good thing for the city as well.

Liam: Sunderland as a city has got so much to offer, and like Verity has just said people don't realise it, and I think that if it did get it, people would realise how much, and how good that this city does have a lot to offer.

Chris: It's kind of got something that Newcastle doesn't have.

Adam: Yeah.

Liam: Yeah I think that it is a bit overshadowed.

Chris: Football and Newcastle football and the north east and there are more things for people to know about, and be proud of.

Liam: And Sunderland has a coast and Newcastle doesn't

Chris: Yeah, exactly, it's got its own...

Adam: I think that it just adds as well to the national glass centre that some people can go to the church but it actually makes a day out with the glass centre and the church and the beach. You know, there's plenty to do, in that day.

Chris: That's right.

Verity: Well there is the religious side to it as well, because obviously that will appeal to people from around the world and that it was in Sunderland it would obviously attract people to this specific point and give it, instead of just a dot on the England map it would give it a dot on the world map.

Adam: And I think that there is the pilgrimage side of it as well which attracts people.

Chris: I was just going to say that, I don't think a lot of people realise the connection like with Durham and Jarrow and Sunderland, with St Bede *et cetera* and Cuthbert and all that you know, people just don't realise that it's very, very interesting if you got into things like that for some people obviously.

End of Interview.

WHB10 (1)

Interview with Reverend. Dr. Ian Stockton

May 2010

Interviewer: I would really like to ask you about your article, because it was very informative. What inspired you to write specifically about the landscape of Wearmouth?

Ian: Because I lived and worked in Wearmouth and I had been involved in the World Heritage partnership from its first tentative beginnings ten years or so ago.

Interviewer: When was your first encounter with Jarrow and Wearmouth?

Ian: I decided that I ought to read Bede's *'Ecclesiastical History'* before I came up to work here in September 1997. Of course I had heard of the Venerable Bede at school and subsequently and including the story of *Cadmon*, when I was about eight, but I'd never been to Sunderland or Jarrow before I came to work here.

Interviewer: Did Bede's connection to this area help to influence your decision to move to Sunderland?

Ian: It was an interesting newly formed team ministry of three former parishes one of which had, has St Peters site or monastic site, a grade one listed building, but also St Andrews relatively which is an arts and crafts building, grade one listed, and the other church has a history with Pentecostals. So an interesting combination of churches and that interested me in working at unity and diversity in a new team setting which is perhaps relevant in that Wearmouth and Jarrow was one community in two places. So interdependence is an important aim.

Interviewer: How do you perceive the connection between Jarrow and Wearmouth today?

Ian: Well, obviously we do not know exactly what has happened in the landscape in those past centuries. We don't know the extent of the monastic holdings or how the land was entirely used. Obviously there is a bit of distance between Wearmouth and Jarrow and we have remarkable landscape between the two and that does need a bit of imagination today as to how these two parts of the site, or two sites of one property remains to interpret. I've used the word interdependence and as just with the team parish of Wearmouth we work with interdependence so I am sure that happens in Jarrow too which is a more established team ministry but also in the church engaging in partnership with other authorities and agencies and engaging across the whole site including two local authorities. That is a very good expression I think of partnership today across this landscape.

Interviewer: What were your first impressions of Wearmouth when you arrived for the first

time?

Ian: I don't know exactly whether I can remember; but a small stone ancient church in the midst of the changing post-industrial landscape. Er I think the national Glass centre opened just around time I came.

Interviewer: What are your impressions of the landscape now?

[Pause]

Do you think there has been a change in the way that the general public perceive the landscape since you first arrived at Wearmouth?

Ian: Well I am sure that there is a little more awareness now of the significance of the site of Wearmouth among the general populace, I wouldn't want to overestimate it but I think that there is some sense of pride and of course there are some questions of identity in Sunderland with Ship building having gone the other heavy industry where this settlement had its beginnings so now we are being encouraged to look back beyond to more ancient beginnings of settlement.

Interviewer: What activities do you partake in Jarrow and Wearmouth?

Ian: Me?

Interviewer: Yes, how do you engage with the local landscape?

Ian: Me Personally? Well I do occasionally pull up a few weeds which I have seen near the church I have been a part of the pilgrimage, annual walk from its outsets and I am used to traversing the landscape on Bede's way including this year again for Christian aid. We have sometimes occasional processions including with children around the grounds of St Peters and various social activities which take place close to the grounds. I'd like to see more of that and perhaps re-inactment of some kind just as that which has been done at Jarrow. St Peters was once a thriving centre of purity it was also the place where John Westby preached on a number of occasions so there are lots of opportunities of expressing the past history of the site and not just in terms of its Anglo Saxon beginnings.

Interviewer: One thing which I loved about your paper was the fact that you mentioned how you would like the site to be opened up to bring people to the church...

Ian: Yes because it is rather like an enclosed island a green mound with the railings around and it is a sacred site but, it's not, I would say best served by being too separate from the landscape around it. That originally the monastic site was the hive of industry and artistry and building up of community, and I believe that we should today try and see how that can influence in a very different time. And so for me the landscape can be both modestly developed and improved and opened up in a way that celebrates the creativeness, learning and community and the World Wide links. It becomes a place of more encounters for overseas students and members of the community who are visiting for

historical or other reasons. All sorts of opportunities of encounter and the landscape modestly changed to enhance the life of the people today and its sustainability also becomes a means of interpretation.

Interviewer: That's fantastic, last week I went to Bede's Bakehouse and I was very impressed with that, it was a brilliant place for people to come and meet.

Ian: We are trying to publicize it more and more to build up the trade because we put £1600 pound into that venture, funding, to get it going and it's at a critical point so that's important. So the hospitality offered through Bede's Bakehouse is again a part of those values of the early community being... (Background noise over recording).

Interviewer: Yes I was made very welcome, and I had a wonderful tour

Ian: There was a writer who spoke about the movement from hostility to hospitality it is an interesting use of words.

Interviewer: What are your most remember-able events or experiences that you've had during your time at Wearmouth?

Ian: Well I was arriving one day from Jarrow having done the walk in cold weather and there were lights, candles put on the ground entering the porch by the Saxon tower, so night was falling, that was quite a welcome.

Interviewer: That sounds beautiful.

Ian: We've also used drama to express some of the early stories. St Peters when we had a visiting choir of Germans, a German choir of 40 strong and a small orchestra and that was a moving experience because the Germans were coming down to communion with tears in their eyes. And so this was about meeting and hospitality about engaging with people from other communities.

Interviewer: You must meet people from all over the world.

Ian: Yes you never know who you might see, and so those people who work as visitor guides could sit there all afternoon and no one comes or they could have a professor from Japan and some people from the South of England. It's always varied.

Interviewer: How do you think that success of the world heritage bid will influence the way that yourself and others view the local landscapes?

Ian: Well I think that it will increase the profile and the sense of the importance of this site and the work which is already in train through the world heritage partnership. It's going to have an effect on the way that people perceive the landscape. At the moment we are working with two companies, one of which, Bright White is working with the partnership in physical interpretation and once there work is in place it will aid understanding the site and would influence how they would perceive it, encouraging those pieces of imagination. There will also be key things which will be displayed in a different way, so

Rosemary Cramp has provided advice and the Abbots chair will have more prominence on the entry also the consecration cross and the hieroglyph stone and also there will be a sense of hospitality and awe and entrancement on entry into the building. And some of the interpretations will enable (people) to make the connections from the time of Hadrian's wall through to the time of the building of Durham cathedral so currently this is amongst places in the North East where visitors come to is Hadrian's Wall and Durham Cathedral but here is this site of Wearmouth-Jarrow where some roman stones have been used and where the roman tradition and civilization has been drawn on and re-interpreted with a fusion of what we might call c... (background interference) and paving the way for the development of European civilization and of course then later on in the story Wearmouth becomes a satellite of Durham but unless we give resources and encouragement then they will miss out on part of the story.

Interviewer: Do you think by linking Wearmouth-Jarrow to other important sites it will attract more visitors?

Ian: It will attract more visitors and more understanding because Durham Cathedral only makes sense as a part of a broader story of the faith coming to these islands and being developed for instance in the 8th century and how Benedict Biscop had gone to Rome and brought learning, art and culture back. So the Christianization and the dawning of the roman tradition here at Wearmouth-Jarrow.

Interviewer: Is there currently an active link between Durham Cathedral and the two Monasteries?

Ian: Well I have a meeting next week at the Deanery where there is a group looking at tourism and grade one listed churches we do know that we need to do so much more so the Dean of Durham and myself and colleagues, at Wearmouth and Jarrow say yes and the bishops says we need to make the links more real and more explicit but we haven't done a lot of it yet.

Interviewer: I think St. Peter's is a fantastic site even with the ballast it's obviously very different from what it used to be.

Ian: No because it use to be on a church on a headland looking down, it would be interesting if time to come for archaeological work to take place so that there is examination of the ballast as well as any further Anglo Saxon Remains. But where does the ballast come from? And how might we show the connections with the Baltic or wherever else.

Interviewer: it is fantastic how the ballast helped to preserve the tower and the carvings.

Ian: Yes the Serpent type creatures, so the ballast had a very good effect but of course...the river has changed position over time, it's not quite as close to the river as it once was, but I imagine that members of the community would have gone running down to the river quite easily. I think a mixed community where farming and iron work as well as the calligraphy and art were a part of the community as well.

Interviewer: Is art, calligraphy and crafts still a big part of St Peter's now?

Ian: It is an important part of our agenda, there is an international symposium which takes place on the St Peters Campus and in partnership with the church and last year there was two at the church one was to do with Susan Moore and her replica page of the *Codex Amiatinus* but the other was about how in an IT age there can be a contemporary aspect to working electronically. In terms of art yes we have had workshops where Northumbrian artists have worked and produced a book called *'Building Bridges'*, which contains short essays and is about one community in two places with bridges cultured. There is an art exhibition at St Peters, you may have seen the recent one, that will be renewed in July. Also at the parish we have an art group which is really successful which has only being going about eleven months and has high quality tutors involved in mentoring and people of all levels of ability and people developing skills in water colours and in acrylics also some people doing embroidery, so there is that spirit of creativity still present. Next month, pilot study with key stage three children based at Wearmouth at St Peters begins and that involves engaging with the National Glass Centre and also storytelling and singing at Wearmouth library.

Interviewer: It sounds like the arts and crafts is bringing people together.

Ian: Yes, we've had students in the recent past using the building from the university as inspiration for their composition and arrangement and a whole range of styles. And when these year seven children come at the beginning of June strangely they will be at one point lying on the floor of the chancel singing Gregorian chants.

Interviewer: It would be nice to hear that in the churches acoustics!

Are there any other features in Wearmouths landscape which stand out?

Ian: St Peters is rather dwarfed in its post-industrial landscape but looking across from the other side of the river you can see St Peters it depends on the angle and it is, it looks quite small compared to some of the high block buildings. And there is a bit of bareness about the landscape with the mown grass and the paths currently perhaps not in the best alignment, so I think that part of the celebration and use of the landscape should be about opening up and creating new pathways. And of course the one with the National Glass Centre is the first of those path ways and we've come to some planning arrangement where there will be an actual foot path through from the National Glass Centre University side to St Peters and that will be a stimulus to the coming and going to people who may currently only be going to the National Glass Centre are going to be encouraged visual to tread along the path to St Peters and of course the National Glass Centre is adapting its remit to make it explicit as to why it is there on the site because Benedict Biscop brought the glaziers from Gaul.

Interviewer: I love how the National Glass centre has the book of life there for people to

sign.

Ian: Yes and we have copies of that at various places including at St Peters.

Interviewer: Are there any other experiences which you've had at St Peters which you'd like to talk about?

Ian: We've had Royal visits of course the site was originally a Royalist Stronghold. St Andrews church up the road from St Peters close to the sea of course its architecture was 1906/1907 it draws on older traditions, it itself is visible from the sea, the use of the name Andrew of course comes out of the parish of St Peter. The connection there. Much of the development within the parish of housing has taken place north of any of the churches in the parish. So, there's a cluster of churches of different traditions, Baptist, Roman Catholic, Salvation Army quite a concentration near St Peters. Quite a lot of churches there, suburban expansion had taken place in the Edwardian era, Edwardian/Victorian era, therefore the buildings ... 1906/1907 but subsequently of course most of the housing is well north of St Andrews and there is only the Methodist Church in that northern section. Of course through a very good, I'd say in the north east the two best pieces of coast line are the coast from Roker, Seaburn, Whitburn. Roker up towards South Shields and the coast which is very different to around Alnmouth and Bamburgh. So there is a wonderful piece of coastal scenery between St Peters and St Pauls obviously that is a part of the landscape and we do not know what root the Monks took and how many different roots they took or how often they did they go by boat, how often did they Cleadon or Cleadon hills and to what extent that Bede's way in anyway approximates to a root that the monks might have taken. Did sometimes they enjoy, what some of use enjoy today a coastal walk.

Interviewer: What do you think the monks would think of the landscape today?

Ian: They might think that it is too crowded! And we need to value the open spaces within the landscape and to make the landscape ... (Background interference) pleasing for human kind as well as for the other creatures that inhabit it. So the planting of trees is something I think is beneficial, so as I came along today by, passing by the Academy, Sunderland Stadium of Light Academy, looking there at how some of the trees are beginning to growing up perhaps screening the site. So Bede's way is designed to be the sort of scenic root -apart from the coastal root which I have mentioned. So there is not a lot of walking on roads or crossing roads so it is possible in this greater landscape of Wearmouth-Jarrow to discover some pockets of wildlife, flora and fauna.

Interviewer: How long does it take for you to walk from St Peters to St Pauls?

Ian: Well most people walk far too slowly, so I would have thought it could be... it's probably about five hours er it should be walk-able in three hours, but people tend to walk slow which is ok and talk to each other but It can get a bit frustrating.

Interviewer: It sounds quite like a community event.

Ian: There are two walks now there is there is at St Peter's time that's when we started the pilgrimage, that happens every year in one direction or the other. But for the last, this must be the second year, also Christian aid has had a sponsored walk and last year the Bishop of Durham and this year the Bishop of Jarrow and John Grundy a TV personality and I walked ... that occurs closer to what we'd like to the Wearmouth-Jarrow pilgrimage but that is almost unavoidable so we have got to close together. But then some people do the walk at other times.

Interviewer: What is it like to complete the walk?

Ian: Well I found it more rewarding to finish the Great North Run last year.

Interviewer: Must be very fit to be able to do that!

Ian: And last year I was entered in the Sunderland 10k by the City of Sunderland. The City of Sunderland challenged the clergy in the partnership, the five of us, for publicity purposes to run for Wearmouth-Jarrow so the city made special t-shirts and it was decided it wasn't good enough so they made a second one. And I was filmed, for Nova International, Sky, Channel 4- was on Channel 4 at about 2am in the morning and various Sky channels from India to the Caribbean *et cetera* and I was filmed on the St Peters landscape in suits then I was filmed running on the site five times to the third bench at different camera angles and then I was filmed inside in robes like a monk walking in and then I was interviewed and filmed at the finishing line. So now perhaps you'll understand why the pace of the Wearmouth Jarrow walk is a bit slow.

Interviewer: Yes especially when you could run it!

Ian: Yes and I did threaten to run it this time, when I see the coastal scenery that is because I run regularly on the sea front and like to run through the army range at Whitburn. Sometimes commonly to the edge of the ...sometimes there's a red flag up, not very often, but when I have a bit more time I run to Souter Light House which is quite a good run but the scenery there, this coastal scenery is beautiful and the coastal erosion so the rail is closer to the edge to what it was and of course much bird life, flowers along there.

Interviewer: Do you take notice a lot of the wildlife when you are running?

Ian: Some of it, some of it, I do enjoy running on that bit particularly in good weather.

Interviewer: I wish I was fit enough to go running!

Ian: Well almost anyone can run, you see I believe that everyone can sing, and this is a story connected with Bede because it was Bede who taught me to sing, or Bede helped me to sing, but why should that be. Because in what is junior one I had finished my work and you could use the school library and exhausted the class library but there was one book it was a bold history book from the 1920s or 1930s and some of them were the stories of Bede and I read the story of *Cadmon*. I'd been told in reception class that I was one of the goats, Miss B...

divided into those shepherds and goats those who could sing and those who could not and she put me with those who could not sing. So at four and a half years old I was very angry about that but then the Methodists wanted me to sing solo so I didn't know who to believe. But then I read Bede's story of how the cow who *Cædmon* through a dream overcame his fears and was able to sing and became a poet and a writer. So for me as an eight year old I believe that God spoke to me through that story it wasn't the Bible but it was a story of Bede so today this place speaks places of stories as well, so as we inhabit we also need to inhabit the stories of the landscape from the times of the stories of Bede and onwards and to collect and celebrate the stories and today part of the task of those who act as custodians and guides of the historic sites are not there just to tell the story but also to hear the stories of others so whether it's the visitor from Australia or Southern England.

Interviewer: So it's a two way process?

Ian: Yes it is a two way process historically skill understanding is brought in and so it needs to be a place of coming and going and a place of settled down so you can reflect upon what it means to inhabit Sunderland or Jarrow who spend all of their lives *in situ* and never travelled very far as Bede never travelled very far and then you have also got the people who come from other lands and cultures into this place and of course the exiles those north easterners who moved to far flung places and come back. And one of the things about St Peters is under the slum clearance that took place in the 1950s/60s there are people who have been moved out of the estates of the perimeters of Sunderland but who still hark back and look back to St Peters as a part of their identity so want their funeral or Grandchildren's Baptism to take place on that ancient site.

Interviewer: It's quite a hold that it appears to have over people which keeps bringing people back.

Ian: But identity and rootedness is so important and place and to some extent the church and in theology there has only been a rediscovery of the significance of place in the last ten or fifteen years

Interviewer: One thing that struck me about your paper was your reference to making the Kingdom of God more prevalent in the landscape.

Ian: We say that the Kingdom of God is about justice, generosity, hospitality, reconciliation, full life, celebration of gifts and then there are ways in which we work with the land and buildings which can better reflect that so I think that architecture matters. Town and country planning as it use to be called matters, what we show from under the ground matters. All of these contribute to human well

End of Interview

WHB10 (2)

Interview with Prof. Rosemary Cramp from Durham University

May 2010

Interviewer: What inspired you to base your research on Jarrow and Wearmouth?

Rosemary: It wasn't an inspiration actually, it was a necessity because it started off, well certainly at Wearmouth, it started off as a rescue dig because originally and when I first knew the site houses came right up to within ten feet of the church all around, there were buildings all around it was almost hidden amongst the houses. The only width of difference between the houses and the church was a very narrow lane and so they were clearing these houses which I don't think they would have done today because they were really rather grand Victorian houses which had turned into multi-occupancy almost, slums. So they were going to clear these away and my brief was to see if there was anything left of the monastery of the Venerable Bede. And the only place that I had to dig was in the road to begin with which is not a good place to dig, it's got all of the services! but gradually I dug in peoples yards and gradually as the houses came down around us I dug in amongst them and yes this is Wearmouth. But as a matter of fact one didn't know what the monastery of the Venerable Bede ought to look like because there was really nothing except a very difficult to understand site which had been partially done at Whitby. And so there wasn't a sort of model to go on really. Now Jarrow that was rather different, the site had been taken into guardianship after a lot of problems and the Ministry of Works as it was then in London took a lot of persuading that 'this nasty little site' as they put it was worth taking into guardianship, they had and they had then restored a lot of the buildings on the site and it was after that restoration they said would I date the buildings this was actually more difficult than it needed be because they had already destroyed a lot of the evidence needed for the dating by digging trenches all along the walls and thereby cutting off the stratigraphy between the walls and the surrounding area. Anyway, it was at Jarrow where we first found really major buildings and understood what they were like.

Interviewer: What were your first impressions of the landscape at both sites?

Rosemary: Well, they were different impressions really. But the impression of the landscape was that you have very little idea of what it could have looked like in the Saxon period. We gradually got the contours of the ground at Wearmouth, well both sites really. The church stood on a high point which is difficult to see now, but the church, the ground at Wearmouth sloped down quite sharply towards the river Wear and we only saw that because when we had cleared off the houses and we got the lower contours of the ground. So it was incredibly difficult to see anything except for a rather rundown townscape with a great many pubs in it and

a working ship yard near which was very interesting indeed. So it was a lively vibrant sort of place in a funny way but really nothing to do with the Anglo-Saxons. Jarrow was more difficult because the community had been cleared away from Jarrow. Jarrow was a small village that was to the east of Jarrow had gone. The Verger who lived in the ruins and the cottage there had gone and so the town and the settlement had moved away. And this meant that there was no feeling amongst the population that they owned or had much to do with the ruins really. They came down and vandalised or climbed on them or saw them you know as perhaps a bit of a play ground but on a whole it was quite a difficult community to come to terms with whereas at Wearmouth the original community we sort of lived among to begin with.

Interviewer: What are some of your most memorable experiences of working at these sites?

Rosemary: I don't know, at Wearmouth I was stoned but they gave it up in the end. At Jarrow you know the site was attacked a lot at night. But my most memorable experience really was much more positive than that. They were extremely nice people who lived around particularly at Wearmouth, I don't think, because we had very very little money and when I first started there it was a tiny grant and we had to go onto the bus and carried out tools through the streets on our backs and people with not much money from the houses around brought us out tea and biscuits and fed us. And so the whole community in the end was deeply involved in this dig and in an attempt to make the children apart of it I said that I would have anybody who could prove that they were six so they could do something, sifting through the evenings(?) and so on. So Jarrow it was as I said it was harder to reach the community, but in both places the church helped us very much.

Interviewer: It must have been nice to work with so many different people.

Rosemary: Yes it was and I still see people in Sunderland and Jarrow and Wearmouth, who would say I was a barrow boy for you, we had a marvellous fisher man's wife from, not Seaburn but from just a little further up I think, and a lot of local people worked for us and with us.

Interviewer: A real community excavation.

Rosemary: Yes, I mean this idea now of community archaeology being something new is ridiculous that really was community archaeology. If I hadn't involved the community they would have wrecked the site but as it was they were a part of the site really. And the children were very, very good.

Interviewer: Was it difficult to get the community involved in the project?

Rosemary: Not really, at the beginning I involved the children and then gradually the people who were living in the houses let us dig in their yards. And then of course the houses came down and the people who were involved in the end were shipyard workers who came to visit us every

day at Sunderland. Now Jarrow is a bit different but I did have a lot of children from Jarrow to help us.

Interviewer: How do you perceive the contemporary landscape?

Rosemary: How do I view it? Well, again they are a bit different. Jarrow has changed less I think than Wearmouth has. Jarrow has improved very much, I think that the sites improved but if I take Jarrow first. By bringing in the hall which was something I was very keen to do when it became empty because otherwise there was nowhere to put the finds but by developing the hall and Bede's World one has made a large contiguous context for this thing. And the park and the area around has had trees and lots of small things planted so a sort of haven of green has been created nearly the size but without the buildings in it of what the whole monastery must have been I suppose. The river has still not been cleaned out as much as I would have liked it to be. But nevertheless I think you can get the impression there and the sense of tranquillity and enclosure which is very important to feel that you've entered into somewhere different. Now at Wearmouth it is very difficult to get that idea of enclosure because you're in a big bustling town and there hasn't really been an enclosure around it and in fact I think that there are people who want to make it less enclosed I think that is a big mistake because you don't feel then that you are entering something different and new. I think marking out on the ground, as they have rather belatedly done there, has helped to show where some of the major buildings are but obviously not all of them. If I had my way I would plant a hedge all around that and have something that you came into, a special space which was the monastery. Now looking at that sort of bland flat green space it's very difficult to remember that underneath it is a destroyed town, buildings, Victorian cellars and so on. But underneath that and with it of course is the destroyed monastery so it is very important I think to make people- to have brought the monastery to the surface, but I still think that it's difficult at Wearmouth to get the feeling that you are coming into something as oppose to your looking at something.

Interviewer: There are quite a lot of competing views about the sites, how they should be presented and the boundaries classified.

Rosemary: Well I think that there is a feeling, and I think that it is misguided that somehow you ought to be thrown into- I've heard this said, you're to be thrown into the university buildings there. Now I think that is very misguided and will give you no feeling or impression of what the site must have been. I think that at most eras at these sites the more open areas to the outside world was always on the north and you might have had schools and guest houses and so on there but nothing that overwhelming of what is quite a fragile site with a large modern development. And just to say because one has the glass centre and the university and glass was worked at Wearmouth-Jarrow and learning took places there that these come together seems to me to be ridiculous. I think that it is very helpful that these are the things around it now

because in the modern world you can go and look at the glass centre for example. I don't think you can necessarily, but they say you can wander around the university and in fact what the university building have done and really shouldn't have been allowed to do is cut off that site from the river which was terribly important for it. And they ought to still have been major passage really through from the site down to the river to make sense of the site.

Interviewer: How do you think that the monks would view the contemporary landscape?

Rosemary: That is almost a mad question to ask how the monks would perceive the landscape! Of course I think that they would be a bit gobsmacked, at Wearmouth there is not very much difference between that sort of landscape and any town landscape so that would have been there reaction – a sort of noisy busy bustling place with extraordinary things in it. At Jarrow I think they would see perhaps things which are more alike, of course they are looking down onto a wood yard and there's a road running by but the church leading into the buildings it was a smaller area anyway than Wearmouth. I think that it's harder at Wearmouth to get any feeling of how the monks would have seen the landscape. And if we are quite honest we don't know what the landscape was like. We know roughly I think that it would have gone on towards the coast in both of these places and towards the sea the real sea at Wearmouth and the bigger harbour and at Jarrow the subsidiary river in the harbour. So that is there but there is a big barrier in both of them.

Interviewer: Do you regularly visit the sites?

Rosemary: Yes I do, I am involved with Bede's World and I am involved still at Wearmouth as an advisor. Yes I see them regularly.

Interviewer: Do you think that success of the world heritage bid will influence the way that people perceive the landscape?

Rosemary: I think, I very, very much hope that we have success for the World Heritage Bid. I think it'll change people's perception of sites, and that is a rather different thing from perceive the landscape. I should have said perhaps that I think already that the environment around- and I still can't think of it as landscape in Sunderland as oppose to townscape- it is quite important in the World Heritage Bid to have a buffer zone and that is always the hardest thing to have. And similarly at Jarrow the buffer zone takes in the port of Tyne. Now when I first came to Jarrow those mud flats, there were mud flats and full of birds you know it was open to the sea now that hedges it in. But I think to stop inappropriate developments which will overwhelm the impressions of the site in a buffer zone around is very important and so I do think possibly that the planners and the general public will have a feeling that this should be a protected area around both of these sites because they are important and precious and they were perhaps not seen as important and precious before.

Interviewer: Have you ever spend much time in Jarrow Town?

Rosemary: Yes, I've spent a lot of time in Jarrow town, when we were digging there we went shopping in Jarrow Town it's not one of my major shopping centres at the moment but I think that's fine there could be more perhaps I'd like to see more developments there but I think that's also another place that has been improved.

End of Interview

WHB10 (3)

Wearmouth-Jarrow Partnership Focus group

10th August 2010

Those present: Alison Cleland (National Glass Centre), Laura Sole (Project Liason officer World Heritage Status for Sunderland and South Tyneside Councils), Jane Gosling (Education team leader at Bede's World), Rev. Tom Gibbons (Team Vicar at St Peter's), Pearl Saddington (Youth Outreach officer at Bede's World), Ian Stockton (Team Rector at Wearmouth), FR.W.E.Braviner (Team Rector at Jarrow), Louise Darby (Culture and Communications officer, Sunderland City Council), Julie Heathcote (Communications at Sunderland City Council) x2 Anon.

Interviewer: When were your first encounters with Wearmouth and, or Jarrow?

Ian: Does that mean physical encounter?

Interviewer: It could be either physical or when you became aware of the sites.

Ian: In about 1957.

Bill: Mine would be at school learning about Bede and then driving past St Paul's. Probably when I was five or six, I should think, not quite as early as Ian.

Ian: Well, I was at school and I had finished my work and there was opportunity... well I had exhausted the class library and there was one old history book there, so I was reading the stories of Bede.

Anon. 1. 1973 when my sister was married at St Paul's.

Laura: Mine would have been when I was a student studying the period, but not in the region, and key items on the reading list were all of the Jarrow lectures and constant reference to Wearmouth-Jarrow. I didn't actually realise that they were two fairly separate places until I came up here to work and I discovered that they both have very strong individual identities.

Pearl: Mine was when I was probably just little and my dad use to bring me and we use to watch the dig at St Pauls so that was in the late...

Bill: Seventy three?

Pearl: So I was about four.

Bill: No comment.

Pearl: That was a big lie.

Jane: Mine is much more recent. I am not local, I am from London. My first encounter with Bede, in fact I don't know. I did a whole archaeology degree and

I don't remember Bede being mentioned, but maybe I had a hang-over that day.

Julie: Mine would have been through when I started working for the council in 2007, through work. And I'd never been to Jarrow and I'd driven past Wearmouth a million times and just thought that it was a church. I'd went to school in Sunderland and I can't ever remember learning about Bede. But, I might have nodded off sometimes... so it was working on the council on the bid.

Louise: Mine would have been exactly the same, I'm from Sunderland, never been to Jarrow, never really knew anything about St Peter's or the monastery or anything until I got involved and now I know more than I ever thought that I'd know.

Alison: I think that mine would have been exactly the same, from when I started working at the National Glass centre about three and a half years ago.

Tom: I was a school boy in Stockton and I was aware of Jarrow, but more of Jarrow March, and I first got involved in the church and became interested in the St's of the North East and it was actually when I was doing Theology at Durham. A degree and studied and also working at the cathedral as a verger, I obviously got to know a lot about Bede. It was a wonderful place to be working in. And I knew about Jarrow but I had this image of Wearmouth somewhere hidden between docks and I also use to on the odd occasion come to Sunderland looking for this place, and never found it.

Anon 2: I first became aware of St Peter's at Wearmouth when I was seven or ... at Fulwell Junior school we were just taught it at school about Benedict Biscop and Bede. Shamefully, I didn't know about Jarrow too much until I probably guess until I was about twenty, twenty one and I read a book called 'In search of England,' by Michael Wood and there was a chapter in that book called, 'Jarrow and English History' and that's when I became aware of the Jarrow end of the site and realised that there were one monastery in two places about a year and a bit ago when I got this job.

Interviewer: The next question is, what where your first impressions of the areas?

Julie: Like when you walk up to them and first see them?

Interviewer: Yeah, when you first saw them and the landscape around them.

Tom: Very industrial, it's nice in some ways to find a gem of Christianity set amongst the people like that.

Bill: I remember being amazed as a young boy really, having something that old near where I live, it was incredible really.

Julie: I think my first impressions of outside, and still are too most people is that they just look like churches, like every church that you see in every town, everywhere that you go. Is your first impression, if you don't know anything about it and its only when you learn more, that your impressions change about the age and what is left and that kind of thing.

- Laura: I think that is one of the hardest things to get across to people because people are use to seeing churches so frequently and to get across the idea that these were rare stone churches at the time it's really hard to get that across.
- Anon 2: I would just say an industrial, post industrial landscape and maybe quite understated perhaps, and Jarrow I would say probably got, quite surprised at the, although it is in a post-industrial landscape there's quite a bit of greenery around it, and I don't know, expect that. And being next to the river Don. I didn't until I had visited the site.
- Unknown: I didn't even know that there was a river Don.
- Anon 2: I thought that the river Don was in Sheffield you know the Don Valley, you know so, I was ignorant of that but have since been educated.
- Laura: Although they are industrial areas, both sites are industrial areas, If you do the Bede's Way walk it does take you through a lot of green space and it does completely change the way that you see the sites.
- Bill: I mean a lot has changed, I remember when I was five or six with the Shell oil depo. which covered all of what is now the farm at Bede's World and everything so the impression you got from Church bank was that this thing was nestled right in the midst of the local industry. And of course at that time as well Jarrow Slake was still mudflats it wasn't a Nissan Car park. Timber ponds and things like that, and it had its own unique smell. That is just the river Don sometimes even today. So it was a strange kind of interplay of this really old thing in the midst of all of this industry.
- Interviewer: A related question, in your opinions how has the landscape changed since your first encounter?
- Bill: Less industry.
- Tom: From some sort of view I think that there is a kind of bereavement having lost one of the things which made the River Wear famous, the industry of ship building. I know that Bede also makes the River Wear famous and it's a huge, I wonder sometimes if we trying to cleanse the place of industry and I think that you can have history alongside modern day ... (?)
- Bill: The thing has opened up a lot hasn't it? I mean just that thing of having the half of the oil tanks taken away which has now been replaced by the demonstration farm. You can walk from St Paul's almost to the bank of the Tyne through nice green space and it is very peaceful and quiet. Whereas in the past it was just a barrier between you and the river, it was always...
- Laura: And obviously at St Peter's was in the middle of housing wasn't it? Hallgarth square was right next to the church and you've got the green space you know and although the church is in an area which obviously has been quite cluttered you've got the green space around the church which wasn't there.
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- Tom: And you've got the university campus there now and ... cultural venue so it's a prime sight now.
- Anon 2: I suppose that the site at St Peter's is probably more accessible with the industry not being there. You know you had these great big ships and the oils and they use to sort of like red I think they were red ferries by the side of the river Wear when I was a kid and just that area being the hive of industry may have made it less accessible back in those days because so much going on. Now you've got, I suppose unfortunately for some people that is now gone and replaced with you know you've got the whole development down there and you can walk down by the river Wear and it's the route for the coast to coast as well and so its perhaps more accessible to get down by the river and appreciate the river, so the relationship between the church and the river which is a part of the outstanding universal value of the site as well.
- Julie: It's quite fitting how the landscape has changed around there, this is more about my first encounter, it kind of all still sort of fits in there is like the glass, the learning at the university and that kind of thing with those venues being there brings people close to the church whereas no one would have gone for a stroll around the shipyards but there's tourists going to the glass centre and students from all over the world go to the university so that opens that area up too people passing by whereas they wouldn't have if there was houses close to it and then shipbuilding which wouldn't really be that accessible is it?
- Pearl: I think that the landscape has changed, how people change, but the monastery at St Paul's, the monastery it's just stayed the same, do you know what I mean?
- Bill: Yeah it's a constant.
- Pearl: Yeah it's a constant isn't it? And its, everything evolves, and that's still there.
- Bill: It's quite amazing reassuring I think for that to be there.
- Pearl: Just how in the period, things where evolving and things have evolved it's like...
- Ian: There has been changes of perception in terms of integration of the landscape and see that things that look like accidents maybe accidents but they are not, and they are making the connections between the national glass centre and the university on the Wearmouth side so making some sense of the post industrial developments, trying to draw some of the strengths together. So what can seem like a strange mixture can see that it is in a way fitting. So the industry of the mind at the university and the glass centre.
- Pearl: Next question 'cos we're all going to start crying in a minute.
- Interviewer: What are the most important features of the local landscape in your opinions?
- Chorus: The Churches.
- Laura: The churches and the archaeological sites.
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- Tom: And the rivers, all the monasteries are at key places on the coast and that's sometimes not obvious because of the ballast hills.
- Anon. 2: That's intentional isn't it? That the location is no coincidence they were built in those locations because they provided access to the river and to the wider world and seventh century fabric and riverside location.
- Jane: I mean it's the chancel of St Paul's I think, and every time I go in there, I mean it's not a religious thing for me it's a history thing, you know, I really like the atmosphere in there.
- Pearl: It's the intangible you can't, me I can't really see it's that, like Jane it's not a religious thing for me, it is that sense of place and that very, very strong spiritual pull that it has got.
- Anon. 2: I suppose it's the idea that, I suppose it's the idea for me as well, it's the idea that Bede would have walked through that part of the church where you walk through you know.
- Pearl: It's like the hairs standing up on your arm and you cannot put that into words really.
- Bill: That's something that I encounter a lot from people who visit the church, both churches is that sense that you are in a place that has been prayed in and what have you, for thirteen hundred years and that creates an intangible atmosphere and you do feel it and experience it and people do go away changed by it in whatever way. And I do think that it is a thing that loads all kind of know and are really quite proud of that they have this incredible place where they live.
- Laura: I was involved with running events which was a Gregorian chanting up here and we went down to the chancel of St Pauls' and sung the mass one of the monastic masses, and it had this one line in about the brothers who no longer witnessed the departed brothers. And singing that in the chancel really was a hair standing up on the back of your neck kind of thing because you know.
- Interviewer:: What are your most memorable experiences of being at Jarrow and Wearmouth?
- Bill: I think that the first time that I celebrated the Eucharist up in the chancel in St Pauls and also the times that I have been lucky enough to be in the place completely on my own spending you know an hour or half an hour contemplating what this place is and all of those people who have gone before and all of that kind of thing. Incredible really.
- Anon.1: Well for me it would have had to have been my licensing, and leading me up to the chancel to sit next to him and looking out of the window and I can see Bede in that window, I can see Bede out of that seventh century glass. You know sitting there in prayer and you can always hear them chanting.
- Jane: I remember a child that I took around on a school trip and he was here all day and he went to the farm at Bede's World and dressed up in St Paul's and I got a letter from him after the visit and he said that it was the best day of his life, and
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he'd never been there before because he was a carer for his mother, and I talked to the teacher a little bit about him, and he'd tried to save up his pocket money so that he could come and the school hadn't let him do that because he didn't have the money. And it's just like you know just a powerful experience that children do say that and I know that children everyday is the best day of their life, but you do get a lot of feedback off the children.

Pearl: It's the same as Jane taking a group of rowdy teenagers you know and they'd leave completely subdued. That is probably because Jimmy has broken their legs but no do you know what I mean? I have not taken anybody into that chancel, you know the naughtiest wickedest wicked-est kid, and they have not been completely, it's the wow factor and I think that that makes me extremely proud as well I've given them that experience and it never ever fails. And I took a group to St Peters (school name) we did the St Bede's way walk except that it was raining and it was the worst day of their life they told me, but again it was that wow factor you know young people don't go into churches now and they were like *woah* and they were like *woah* this is really old and you know its intangible.

Julie: I remember when we did, that event earlier this year, for people from the local community and St Paul's on the night where Rosemary spoke. When we were setting up there was two guys who were out for a run they were in their early twenties both of them.

Louise: Yeah.

Julie: They sort of popped their head in as they could see that the lights were on, so they popped there head in so that they could see what was happening. And we said, ' We've got an event on in about half an hour time and it's about the church,' and he was like 'well can we come in?' because people think that they are not allowed to come into churches which is obviously one of the problems that we face. And we were like 'aw come back in half an hour, were just going do a talk about what's happening in the bid and the history of the church.'

Louise: And we thought that they wouldn't bother.

Julie: And I thought that he'd thought 'aw that sounds rubbish,' and off they ran kind of thing, then sure enough half an hour later.

Louise: They were back in their shirts.

Julie: They'd been showered, came back, brought someone else didn't they?

Louise: Yeah.

Julie: Came back, and they were only in their early twenties which is teenagers and that sort of group, uninterested.

Louise: The most unlikely of people you would ever have thought.

Julie: Yeah.

- Louise: And they sat and listened.
- Julie: Then Jimmy took them around afterwards and that, that whole event was like, that was the first time I had heard Rosemary like speak. I've met her before, but it was the first time I'd heard her speak and she was really good. And the fact that they came back because they were allowed in the church kind of thing.
- Louise: And I think that they obviously lived fairly close and just hadn't realised what it was.
- Julie: They'd probably ran past it every week for the last ten years or something like that and just thought 'are we allowed in?'
- Ian: Rosemary spoke very well.
- Julie and Louise: Yes she did.
- Louise: I do think that people tend to go past and don't think do they?
- Julie: Yeah.
- Ian: We had a whole choir of Germans crying as they came down from receiving communion talking about reconciliation and of course that part of Germany and Holstein and the Asiatic, erm towns they have real connections with this area in times past. More recently we have had a group of year sevens pupils and there teacher was singing solo Gregorian chants in Latin and they were just mesmerised, so totally requires these holy places are for all ages. I never bothered about the cries of children, I am bothered by, as Tom knows the tutting of adults.
- Tom: When we got confirmation from the Dean Chapter of Durham that they were backing us in the bid and offering opportunities and seeing us as an equal in many ways in terms of historic value and that we are all very much connected so that was quite emotional for me. I think another interesting factor is when we have workman on the site, and what they say about being on site and spending time working there, and they almost become monks of the time of Bede himself just in the background. And they do speak about it and its importance.
- Anon. 2: I think for me the most memorable occasion was last year when I took part in the first leg of Jed's walk. The Wearmouth to Jarrow to Chester-le-Street and that's where I sort of tapped out, Jed continued on down to Gilford. But just sort of being in both churches in the morning and taking part in the service and I think that the journey was blessed by Tom and by ... so I felt quite privileged so that was quite memorable for me.
- Unknown: And he got his face in the paper that's the main thing.
- Laura: When we opened the windows in the eastern museum here and also those cases where you take an artists who knows absolutely nothing about the site and
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designs the guy who designed the windows which are looking at the monasteries up and down the coast and the other one is about Wearmouth-Jarrow and the other one is looking north. And he had obviously known nothing about here or the history of the place. He was, he looked like something out of the Italian Mafia but with a very strong brummy accent because he'd worked down in Birmingham. He gave we asked him to give a presentation about the windows and the process of making them because it is all very interesting and he was talking about the guys from St Pauls as if they were still there making it all seem very probable to be interested in the history having gotten so interested.

Bill: I think another one about windows is something that struck me when I first... sorry. I had a group of people down at Auckland castle with the bishop a few weeks ago now and we had this final service at the chapel in Auckland castle and we found ourselves opposite a window that depicts the image of the monks with the plans of St Pauls obviously discussing what they were going to do. And these folks from the parish were just bowled over that the window in Bishops Chapel was about Wearmouth-Jarrow and just how significant the site is in the life of the Diocese. That was quite amazing to the effect which it had on them.

Interviewer: I have one more question, do you think that success of the World Heritage Bid will change the way that people perceive the local landscape?

Laura: I think that it will, Because I think that from the perspective of somebody who comes from out of the region having studied the period and having known how important the site is and I've done a lot of community outreach talks at both, at the two sites and also here there and elsewhere. And I think that some people don't realise the importance of what they have got until it is really officially recognised and that recognition will have people saying 'Oh, actually that is important,' and there is a lot of local pride in both sites but I think that official recognition is proof in some ways that will change the way people see the sites.

Julie: And I don't even think that it is necessary success of the bid, but it is what is going into it to get that. It's all the awareness we've raised, the talks with the community and you know everything else that has been done, and being really luck to have the money to do outdoor interpretation work which is going to tell people quickly and more obviously why this place is special so that they don't have to stop and think that it looks like any ordinary church kind of thing so all of that is hopefully going to change the way that people are going to see it even before we get inscription, do you know what I mean?

Tom: What I find amazing is that the more you can get involved in this and the more that you learn you get more people come and it completely blows your mind, each stage and that process hasn't stopped for me and it's really hard to get across you know it's a huge knowledge gap and understanding and I think that we have every reason to be proud and I am hoping and I think that the bid will actually help that.

Bill: I think that it will draw people's attention that it is you know globally recognised as a ...important place and get people who've never dived into it to ask the question why is it a World Heritage site and learn more about it.

- Anon 2: It's just an increased profile isn't it? You know I heard someone say this before and I do this all the time when you go to a particular country and one thing that I look at is if there is a World Heritage site in the locality. I am sure that you have said that before Bill? And people will I am sure when they are planning their visit to the region or just England or Britain will look at the UNESCO website and the number of World Heritage sites in Britain and that will just increase awareness and raises the profile and will go to attract people through that.
- Ian: I agree what has been said what locally and we will change perceptions internationally too, and I think that we had evidence already of changes of perceptions of the significance of Wearmouth-Jarrow through the work that Tom has done is the increase in people who are volunteering to be involved in the site at least the Wearmouth part of the site. People outside of the churches who are responding to that call to work as volunteers and I think that there is a sense of identity as well within the region and within south Tyneside and Sunderland after the demise of the ship building but we have a history which goes on far back before that time.
- Laura: I think that one of the things that is going to be very important in the future you know for us getting inscription in September 2012 seems like something that we have been working on for a long time and we certainly have been working on this for a long time but we've got quite a lot of momentum going up to that part. And it's about keeping that momentum going afterwards because as Julie said it is about interpretation and about volunteering and peoples increase sense of the sites through education and things like that. And that is only going to remain if the people who have worked so hard to help get the bid can keep that momentum going past the 2012 bid.
- Bill: For most people, it will be those events like when it is on the TV that we've got inscription hopefully, haven't we and for some people that will be the first time that they will notice what is going on and that will generate its own momentum you know.
- Ian: There may be such a momentum that we struggle to keep up with it.
- Tom: I am hoping that if we do achieve attract funding, because I think as will all commercial enterprises they see it as an appreciation and recognition when Professor Cramp did her Wearmouth-Jarrow lecture last year and what struck me was that people do Bede' studies all around the world and puts us to shame in our country because knowledge and understanding of this site is not really appreciated at all.
- Laura: I think that is one of the strengths of the site especially Jarrow because the lectures have been here every year and it is an academic historical thing rather than a theological thing.
- Ian: (Back ground interference over audio).
- Laura: Oh, yeah I know, I didn't mean that it wasn't academic. You know you get this bizarre mix of people you know you get people from the local area and from the
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rest of the world and some of whom really don't care as what they hear is going to lose them half way through and then you have got people coming from all over the world as well who specialise in the area and make a special trip.

Anon. 2: I think that some of the towns to try and engage with it so far and I have only been involved in the world heritage bid for just over a year and so there has been so much done prior to this but I think that we need to also kick on as this well and as Laura was saying not to rest on our laurels and to try and keep the momentum going. If we get World heritage status is it's an opportunity, another opportunity, to promote the site and educate people because there are still people out there, local people as well who don't know much about the sites as they should.

Julie: Yeah, it's about bringing in new audiences as well. So on the website it is going to be for a day out do this kind of thing and you can imagine when you were little and your parents go 'right we are going on a day trip to the church,' and you would have been like 'really?' well I would have been. Do you know what I mean? As Jane was saying, it's not about religion to me, it's about all of the other things that you can do there, the history and creativity and that sort of thing so to me it's about getting over that barrier which for some people the barrier would be that they are churches whereas if it is a part of the World Heritage Bid to raise awareness it is more about the site and the place and not the fact that it is a church and that sort of thing. So more people coming.

Anon 2: I think that it is important that people understand the role of the church and Christianity and I think the history of the country its apart of our culture. I mean I don't go to church every Sunday but there is still the role of Christianity in this country is massive and I don't think that enough people know about it. You know, it's so influential in sort of literature, music and the arts, things like that. There is an important story to tell there, which people, well ok they may not necessarily be religious people they should have an understanding and appreciation of the role of Christianity in England.

Ian: And for these people who recon that they are not religious there are all these experiences spiritual so it's very interesting.

Pearl: Spirituality is like an, I don't know, an ongoing process isn't it? And it's you know, this place is as important as Lindisfarne is, and yet everybody will fly to Lindisfarne, well they won't fly to Lindisfarne because there is no airport but everyone will sort of go to Lindisfarne and in Lindisfanre there is that sort of capsule of Christianity isn't it ? and then again it's just you know, it's like the history. You know it is that, I have seen a time, I have a dream you know what I mean, where people will put Bede and Biscop above Catherine Cookson and the Jarrow Marches. You know what I mean? Because it is it's you know, I am not saying that these people don't have a role in the history and the sense of place and sense of identity but its, you know they've got a skewed which is quite arrogant to say, sense of place that they are latching on glum and disappear its really hard to sort of articulate.

Laura: I think that to articulate its really telling the story that well, I think. If you look at other World heritage sites like Stone Henge, you've got the site which you

don't know why they built it, the Victorians rebuilt it anyway, but here you've do the same sites which just look like churches and you do get churches all over the place and you don't necessarily know that much about it. But then it is quite the opposite of Stone Henge and you've got to pick that story and tell it really well.

Ian: It's a more demanding task isn't it? It's a living story we see that in the landscape and how we are seeking to interpret and understand the landscape in the givens in what is around us. And harking back to an earlier question that you asked, it was Bede who gave me confidence to sing because Miss Bloomer broke my heart and said you know you lot can sing and you lot cant and divided us up into sheep and goats. And I went home very angry at four and a half you know. And I was put with the goats who couldn't sing and the Methodists asked me to sing solo and who was I too believe! And it was that day, a moving occasion, when I was reading Bede's story of Caedmon and it was my understanding as an eight year old that if cows could sing then so could I. The most moving experiences when not Tom but colleagues in the past had not turned up to evening prayer and it's just been me in St Peters and I have had the confidence too, I have enjoyed the space to sing myself and fill the place with sound and to think that ...whose story was told to children who spoke to me as an eight year old is amazing.

Tom: What is a challenge for us is if you are planning a family day out heritage place Lindisfarne Durham city, York, Hexham you go to attractive places and attractive environments so to actually go to visit a site in a city centre area is, but it is like going around city town centre in London so it has to be, so the challenge is quite a complicated one because on a day out you'd rather go to Hadrian's wall and go out into the countryside.

Ian: It's important that we encourage others with a leap of imagination the website will hopefully help that for visitor, the Bede's way walk will help in having a sense how we bring things together but this has been said just a seeing a couple of churches can't easily be understood so there is continuous publicity where we need to be imaginative and the way that we tell the story and to encourage others to enter imaginatively into the experience.

End of Interview

Appendix 6

Digital Data

13.1. Description of Data available on Digital Versatile Disk

The digital versatile disk (DVD) contains photographs taken during the photographic elicitation exercise in JPEG format. In addition, the DVD contains digital copies of a selection of drawings collected during the drawing elicitation sessions. Art work was scanned or photographed then also saved as a JPEG file. Some images have been modified using *Photoshop* and *Microsoft Paint* with cropping and pixilation to preserve the identities of people and car registrations.

13.2. DVD
